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THE SCHOOL OF MUSIC ANNUAL ANNOUNCEMENT 1918-1919

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JULY 6, 1918

Special Features

COURSES leading to the degrees of Graduate, Bachelor and Master of Music are described in detail on pages 16-22.

¶ A COMPLETE OUTLINE of grades and standards in vocal and instrumental music is detailed on pages 42-47.

¶ TO THE COURSE in Public School and Community Music have been added classes in Folk Dancing, Extemporaneous Speaking and Pagantry. Opportunity is also provided for observation and practice teaching in the public schools of Evanston---pages 22-25.

¶ TUITION FEES have been readjusted. The regular course fee is reduced, while others are slightly advanced. See pages 48-51.

¶ UNIVERSITY EXTENSION receives particular attention. An increasing number of festivals, courses and study clubs depend upon the School of Music for their soloists and lecturers. See page 58 and programs in the appendix.

¶ ANY SUBJECT listed in this catalog may be studied in private lessons, as well as in regular classes.

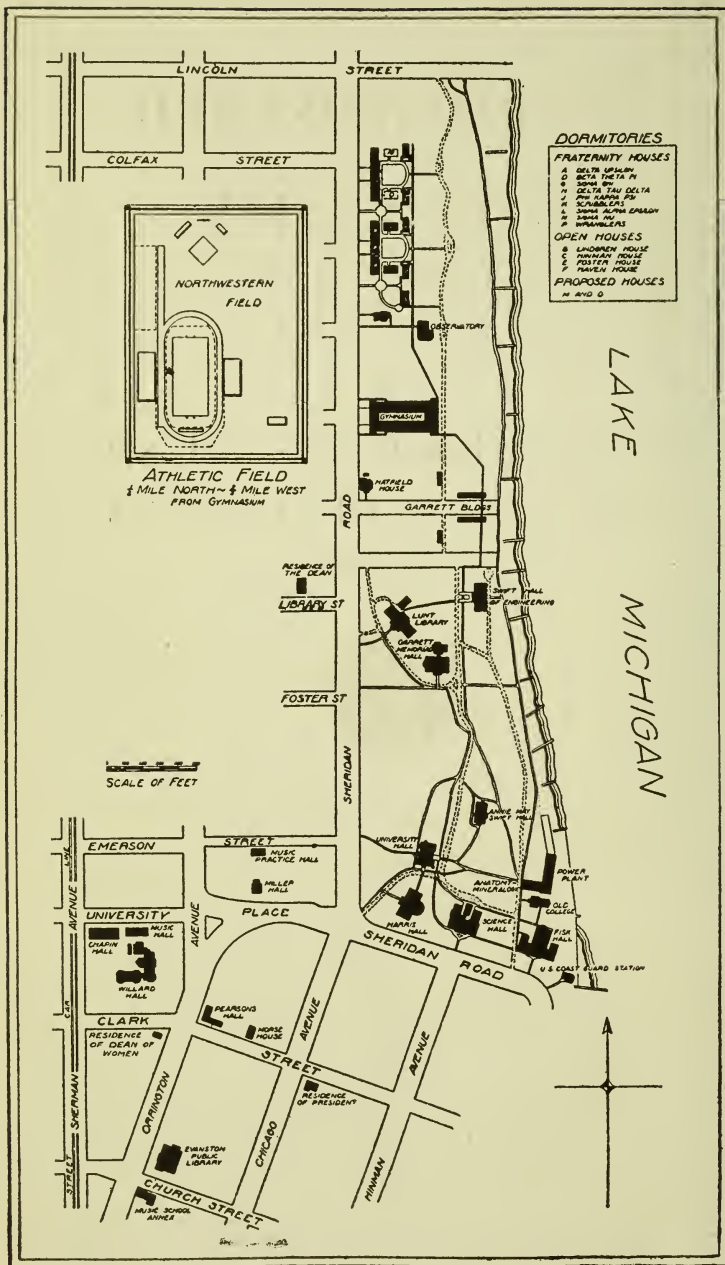
Northwestern University

EVANSTON-CHICAGO

THE SCHOOL OF MUSIC ANNUAL ANNOUNCEMENT 1918-1919



Published by the University
July, 1918



Showing location of the campus of Northwestern University and of buildings of the schools and colleges in Evanston, Illinois

THE scholastic year coincides with that of the College of Liberal Arts, but is divided into four quarters of nine weeks each instead of two semesters.

Calendar

1918-1919

1918

Sept. 16, Mon. First day of registration.
Sept. 19, Thu. First Quarter begins.
Nov. 20, Wed. First Quarter ends.
Nov. 28, Thu., to Dec. 1, Sun. Thanksgiving Holiday.
Dec. 23, Mon., to Jan. 1, Wed. Christmas Recess.

1919

Jan. 29, Wed., to Feb. 4, Tues. Regular mid-year examinations.
Feb. 5, Wed. Second Quarter ends.
Feb. 6, Thu. Third Quarter begins.
Apr. 9, Wed. Third Quarter ends.
Apr. 10, Thu. Fourth Quarter begins.
June 11, Wed. Fourth Quarter ends. Annual Commencement.

Administrative Officers

Thomas Franklin Holgate, Ph.D., LL.D., President *ad interim*.

Peter Christian Lutkin, Mus.D., A.G.O., Dean.

Mary Ross Potter, M.A., Dean of Women of the University.

Clarence Stephen Marsh, B.A., University Registrar.

Elizabeth Shotwell Burger, B.A., Mus.G., Assistant to the Dean of Women for the School of Music.

Irving Hamlin, Secretary.

The Faculty

Peter Christian Lutkin, Mus.D., A.G.O., Professor of Theory and Composition.

Harold Everard Knapp, M.A., Professor of Violin and Ensemble Playing; Director of the Violin Department.

Arne Oldberg, M.A., Professor of Piano and Composition; Director of the Piano Department.

George Alfred Grant-Schaefer, Professor of Voice Culture; Director of the Vocal Department.

Osbourne McConathy, Professor of Public School and Community Music; Director of the Public School Music Department.

*John Doane, B.A., B.Mus., Professor of Organ; Director of the Organ Department.

Stella Skinner, Lecturer on Art; Instructor in Design, Painting and Public School Drawing; Director of Art Department.

Louis Norton Dodge, Mus.G., Assistant Professor of Theory; Instructor in Piano and Ensemble Playing.

Carl Milton Beecher, Mus.G., B.Mus., Assistant Professor of Theory and Composition; Instructor in Piano.

Lewis Randolph Blackman, Instructor in Violin.

Day Williams, Instructor in Violoncello.

*Absent in 1918-19. In National Service.

Margaret Cameron, Instructor in Piano.

Nina Shumway Knapp, Instructor in Piano.

Victor Garwood, Instructor in Piano and History of Music.

Charles John Haake, Mus.G., Instructor in Piano and Normal Piano Methods.

Alta Dorothy Miller, B.L., Instructor in Voice Culture.

Gail Martin Haake, Instructor in Piano and Normal Piano Methods.

Walter Allen Stults, Mus.G., Instructor in Voice Culture.

Lura Mary Bailey, Instructor in Piano and Ensemble Playing.

Myrtle Hatswell-Bowman, B.Mus., Instructor in Voice Culture.

Alphonse de Salvio, Ph.D., Instructor in Italian Language and Diction; Professor of Romance Languages in the College of Liberal Arts.

Wilhelmina Christiana Pfirshing, Instructor in English, German, and French Languages and Diction, and History of Music.

Elizabeth Shotwell Burger, B.A., Mus.G., Instructor in Piano.

Clare Livingston Hansel, Instructor in Voice Culture.

Arthur Stanley Martin, Instructor in Organ and Piano.

Rollin Malbone Pease, B.A., Instructor in Voice Culture.

Alice Elizabeth Jones, Instructor in Public School Music Methods.

Elizabeth Brown Baird, Mus.G., Assistant in Piano.

Mary Edna Macdonald, Mus.G., Assistant in Violin.

Mark Ernest Wessel, Mus. G., B. Mus., Assistant in Piano.

Electa Louise Austin, Mus. G., Assistant in Piano.

Mildred Elizabeth Rood, Mus.G., Assistant in Children's Piano Classes.

Charles Elliott Fouser, Assistant in Public School Music Methods.

Margaret Fabian, B.S., Mus.G., Assistant in Voice Culture.

Anna Kathryn Hebblethwaite, Mus.G., Assistant in Piano, and in Children's Piano Classes.

The School of Music

THE rapidly increasing attention given to music and to music study in American universities is a subject of great interest to those concerned in the development of art in this country. Many such institutions are now offering theory courses in music and quite a number make provision for the practical study of the art, but very few maintain complete schools of music with independent faculties and degree-conferring powers. In this latter regard Northwestern University has done pioneer work. It has developed in a large and comprehensive way, courses of music intended to fit its students for professional careers as performers, composers, theorists, teachers, or critics; and these courses have drawn mature and talented students from all sections of the country. Moreover, it provides for the study of music as an element of general culture or as an accomplishment. It also maintains a Preparatory Department for beginners of all ages.

HISTORY

Facilities for the study of music have existed in the University since 1873, when the Evanston College of Ladies together with its music department was absorbed by the College of Liberal Arts of the University.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce, and Oratory.

MUSIC COMBINED WITH COLLEGE STUDY

Northwestern University thus presents the rare opportunity of studying music in a college atmosphere. Its School of Music aims at academic standards and methods and to this end its general plan is modeled after that of the College of Liberal Arts with practically the same rules for attendance, discipline, and examinations. An interchange of work is in effect between the College of Liberal Arts and the School of Music. The registration of a Music student in certain courses permits five hours of work in the College of Liberal Arts without extra fee and at the same time Liberal Arts students have choice of a number of Theory of Music subjects as electives.

THOROUGH SCHOLARSHIP

In its regular courses the School endeavors to supply all the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated amateur as for the professional musician and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

The various courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theory studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once upon a complete course. While provision is made for beginning with theory work at the mid-year, and for overtaking the regular program by study during two summer terms, it is much to the student's real interest to follow the normal plan whenever possible.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. Every opportunity is offered for thorough development in artistic professional performance, be it in piano, voice, organ, violin, or violoncello. The scholarly side of musical attainment represented in the theory courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

A Beautiful Suburban City

The City of Evanston* is twelve miles north of the business center of Chicago, and adjoins its northern limits. The population is about thirty thousand. A University town and Chicago's most popular suburb, Evanston combines unique advantages as a center for education in music. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools, and splendid churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in selecting a site. The institution has now an attendance of over five thousand students in all departments.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its philanthropies, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

Advantages of Music Study in Evanston

The advantages of music study in Evanston may be briefly summarized as follows:

1. Private instruction in instrumental and vocal music under a superior corps of professors and instructors, presenting the most approved and progressive methods in music education.
2. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.
3. Extended courses in musical analysis and musical appreciation covering a great variety of the best instrumental and vocal music.

* Evanston is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North Western Railway. It is also connected with Chicago by the Northwestern Elevated Railway, as well as by an electric surface line. The Chicago, North Shore & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee.

The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

4. Thorough drill in ensemble playing and sight-reading for piano and organ students by means of four-hand arrangements of the standard classic overtures and symphonies, affording at the same time a close acquaintance with these masterpieces. In the higher classes, stringed instruments are added.

5. A complete symphony orchestra and a junior orchestra offer the rare privilege of obtaining professional orchestra routine, and of becoming familiar with great orchestral works.

6. A thoroughly equipped department of Public School Music, with Art courses in connection.

7. Five different choral bodies, numbering from thirty to six hundred singers, give unequaled opportunity for part-singing and note-reading. They also give intimate familiarity with a wide variety of chorus music, ranging from simple anthems to the great classic and modern oratorios.

8. Orchestral concerts of the first importance and magnitude. Chamber Music concerts and recitals by visiting artists, members of the faculty, and advanced students. The innumerable musical attractions of Chicago are within easy access.

9. Organists of renown, and the finest quartets and chorus choirs may be heard by the lover of church music in the numerous churches of Evanston and Chicago.

10. The permanent establishment of the Chicago Grand Opera Company insures an extended season of the best opera each year. Chicago vies with New York, London and Paris in its presentation of world-famous artists, superb orchestra, and elaborate stage settings.

11. College studies to the extent of five hours each semester may be taken in connection with the regular music courses without additional cost.

12. The larger part of the patronage of a School of Music is naturally young women. In this school the young women are housed in close proximity to their work, and are safe-guarded by surroundings which are healthful and helpful to the physical, mental and spiritual life.

13. Residence in a prohibition district. The charter of the University prohibits the sale of intoxicating beverages within four miles of the campus. The law is enforced by the city, and as a result, the community is unusually free from immoral influences.

14. Addresses by noted statesmen, jurists, clergy, educators, sociologists, litterateurs and men of affairs. Students may enjoy many of these advantages at little or no cost.

Buildings and Equipment

Music Hall, erected in 1897, is substantially built of brick and stone. Here will be found the offices of the Dean and the Secretary; thirty rooms for teaching and practice, and a recital hall seating three hundred and fifty, equipped with a two-manual Pilcher organ and a Mason & Hamlin grand piano.

The School of Music Annex is an artistic structure of granite boulder, half-timber and stucco. It is devoted to the uses of the departments of Voice, Public School Music, and Children's Classes.

The Piano Practice House is a new building of twenty-eight rooms for practice purposes. It is unique in design and construction, the first of its kind; embodying certain ideas in sound-proofing, hermetical sealing of doors and windows, and forced ventilation. It materially augments the capacity of the school.

Fisk Hall Auditorium is provided with a three-manual organ, built by Casavant Brothers of St. Hyacinthe, Quebec. The instrument contains thirty-one stops, and represents the highest attainments in organ building, both tonally and structurally. In volume as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

PIANOS AND ORGANS

Seventy-four Mason & Hamlin and Cable pianos are in constant use in the various departments of the school for concerts, recitals, teaching and practice.

In addition to the Casavant and Pilcher organs, there are two two-manual reed organs with pedals and electric motors for practice purposes.

MUSIC LIBRARY

The school has a valuable reference and circulating library of literary works. It possesses also a large collection of music for ensemble work, including (1) Pianoforte duets, (2) trios and quartettes for piano and strings, (3) arrangements of standard overtures and symphonies for piano and strings, (4) full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of anthems and part-songs is available for use in the sight-singing and choral classes.

The Evanston Public library has a similar complete collection endowed as a memorial to the late Sadie Knowland Coe, a former professor in the school. The Chicago libraries also have noteworthy music departments.

Residence for Women

All women students of the School of Music are under the especial care of a member of the school faculty, who acts as assistant to the Dean of Women of the University. All matters of conduct and living arrangements are under her jurisdiction.

Willard Hall, the largest women's dormitory of the University, is reserved for students of the College of Liberal Arts, and for a very limited number of students of the School of Music whose general education is of college grade. Application must be made to the Dean of Women, Willard Hall, at least six months in advance.

Pearsons Hall and Chapin Hall are for students of limited means and are in charge of an association of women living in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for admission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residents, under the direction of a competent matron. Thus the expenses of living are materially reduced. It is usually necessary to make application for admission to Chapin or Pearsons Halls several months in advance, as accommodations there are in great demand.

In recent years the Halls mentioned above have been insufficient to provide for all women students not living in their own homes in Evanston and additional accommodations have been secured by approving houses under private management. A list of such houses may be had on application to the Secretary of the School of Music. While these are reserved for students, the University takes no responsibility for them other than to assure itself that they are suitable places for students to live and that University regulations are complied with.

Under no circumstances are non-resident women permitted to live in other than approved houses or to change their places of residence during the school year without previous permission of the Assistant to the Dean of Women for the School of Music.

Women students are not permitted to room in the same houses in which men students reside.

The price of room and board averages about \$8.75 a week.

Residence for Men

The new dormitories on the North Campus are models of beauty, comfort, and sanitation. They are fire-proof, heated by steam and lighted by electricity. Each room is for one person, and the cost to the student for the school year is from \$90.00 to \$150.00. Housed in one of the dormitories, a well equipped restaurant is conducted in the "cafeteria" manner. For full information concerning the men's dormitories, address the Registrar, University Hall, Evanston. Men may secure comfortable homes in private families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

Health Protection

A Trained Nurse is engaged to care for the health of all non-resident women students of the School of Music as well as the general sanitary conditions of the dormitories and boarding houses. She sees that no young woman needing attention is neglected. In case of illness she is consulted before a physician is called, except in cases of emergency. By this provision, much may be saved to the young women in physicians' charges.

The college physician attends the men in case of need, and has oversight of the sanitary conditions under which they live.

There is no charge for the services either of the nurse or of the college physician to students paying the full theory fees. Special students and students paying partial theory fees pay one dollar a quarter for this service.

Northwestern University has arranged with the Evanston Hospital for the care of students seriously ill. All the resources of a modern hospital are available for a merely nominal fee.

Faculty-Student Relations

The college community consists of young people seeking an education, and of instructors anxious to assist them in their search. The faculty imposes no restrictions on students beyond those necessary for the community good. Students are expected to share the duties and privileges of self-government.

Students are temporary residents of the City of Evanston, and as such they are amenable to the laws of the State, and to the ordinances of the city. They also conform to the regulations of the Faculty as published in the Catalog and the Students' manual.

Classification of Students

The School is open to all who seek instruction in music. It will be noted that provision is made for those who wish to become cultivated amateurs as well as for those who wish to prepare themselves for a professional career.

All students are registered under one of the following classifications.

I. REGULAR COURSE STUDENTS

(a). *Candidates for a Degree or a Diploma.* Four courses are offered, leading to the degrees of Graduate, Bachelor, and Master of Music, and a diploma in Public School Music. Entrance Requirements are noted below.

(b). *Not Candidates for a Degree or Diploma.* Students twenty-one or more years of age who cannot fulfill the entrance requirements of a regular course, but who show sufficient musical ability and experience to carry the prescribed work, may be registered in this class.

II. SPECIAL STUDENTS

(a). *Students sixteen years of age and over* who do not meet the entrance requirements of a regular course, but who show sufficient musical ability and experience to carry the prescribed work may be entered as special students. Only those twenty-one years of age may be listed as University students.

(b). *Students sixteen or more years of age* who confine their work to private lessons in vocal or instrumental music.

III. PREPARATORY STUDENTS

(a). All students under sixteen years of age.

Entrance Requirements

Requirements for entrance to the regular courses in the School of Music leading to a Degree or a Diploma are practically equivalent to those of the College of Liberal Arts, although they vary in detail according to the student's major work. All courses, however, require that candidates for entrance must be at least sixteen years of age; (2) must possess a reasonable amount of musical intelligence and (3) must have completed fifteen units of preparation. These units are specified in detail in the course schedules on pages 18, 20, 21 and 22.

Special or Preparatory students are not held to meet entrance requirements but may become regular students in any desired course by completing the entrance requirements and making up the prescribed work before the close of the second year.

Registration

Registration days are Monday, Tuesday and Wednesday, September 16, 17, and 18, 1918.

Write in advance to "The Dean, Northwestern University School of Music, Evanston, Ill." Send him a record of your preparatory work and other credentials for entrance. Printed lists of rooms and boarding places will be sent on request.

When you reach Evanston, come to Music Hall, make yourself known, and arrange for your room and board for the full year. Women students will consult the School of Music Assistant to the Dean of Women at Music Hall.

NEW REGULAR COURSE STUDENTS

Report to the Dean at his office in Music Hall, and advise with him as to course of study and Major work. He will then appoint an usher who will personally conduct you through the proper routine. The complete routine is as follows:

1. The Dean.
2. The Director of the department of your major study.
3. Your private lesson Instructor, who becomes your adviser.
4. The theory Instructor, who examines and classifies you in theory.
5. Back to your adviser for private lesson hours.
6. The Secretary, who assigns practice periods, records the registration, and makes out the bill.

Pay your bill at the business office of the University at 518 Davis street, Evanston, Ill. Make checks payable to "Northwestern University." Bills not paid within ten days after registration are subject to an additional charge of two dollars.

DUAL REGISTRATION

If your primary registration is in the School of Music and you desire to take work in the College of Liberal Arts, you will obtain from the Secretary at Music Hall a "Dual Registration" permit and present it to the Registrar at University Hall, on September 23rd, 24th, or 25th.

If you desire Physical Training or Swimming, obtain from the Secretary a proper permit and present it to the Director of the Gymnasium on September 23rd, 24th, or 25th.

If your primary registration is in some other school or college of the University and you desire classes in theoretical music subjects at the School of Music, you will obtain a "Dual Registration" permit from your proper officer in that School or College and present it immediately in person to the Secretary of the School of Music (see page 25).

RETURNING STUDENTS

Report directly to your adviser, theory instructors, and the Secretary in the order named. Complete your registration, and pay your bill at the University business office, 518 Davis street.

PRIVATE LESSONS

Students may register at any time for private lessons in Instrumental or Vocal Music. The charge to the student will be pro-rated for the unexpired portion of the current quarter.

SECOND, THIRD AND FOURTH QUARTERS

At least one week before the close of the first, second and third quarters each student will arrange with his adviser for the renewal, change or discontinuance of his registration for the next succeeding quarter. Tuition bills for the second, third and fourth quarters will be subject to an additional charge of \$2 if not paid within ten days of the opening day of the quarter.

Faculty Advisers

The Dean is the general adviser to the entire student body. He is also the immediate adviser of students specializing in Theory.

The Director of the Department in which the student decides to take his major study (piano, voice, violin, organ or cello) must be consulted by the student before lesson arrangements are made. The Director will assist the student in his choice of an instructor, and will furnish him with a written assignment to that instructor.

The Faculty Member to whom the student is assigned for his major study by the Department Director becomes his Adviser. The Adviser not only instructs the student, but he also assists him with the details of his registration, determines his year-class in performance, and guides him in the choice of his minor studies.

The Theory Instructor examines each incoming student and determines which Theory classes he is prepared to enter.

The Director of Public School Music is adviser to all students majoring in his department.

No Change of Registration or reduction of work will be permitted during the school year without the consent both of the student's Adviser, and of the Dean. This refers both to studies and practice hours.

It Is the Ideal of this school that there be free intercourse

and the most cordial relations between the faculty and the students not only in scholastic matters but also in all the other relations of community life.

Courses

I. Course in Applied Music, leading to the Degree of Graduate in Music.

II. Course in Applied Music, leading to the Degree of Bachelor of Music.

III. Course in Theory and Composition, leading to the Degrees of Bachelor of Music and Master of Music.

IV. Course in Public School and Community Music.

V. Course in Principles, History, and Practice of Art.

DEFINITION OF TERMS

All courses (except Course V) include a well-proportioned combination of (1), Applied Music; (2), Theory, and (3), Ensemble.

1. *Applied Music* is the practical study of Voice, Piano, Violin, Organ, or 'Cello in private, individual lessons.

2. *Theory* is the group name for Harmony, Form and Analysis, Counterpoint, Composition and allied subjects.

3. *Ensemble* is the concerted performance of duets, trios, quartets, chorus, or orchestra, by any combination of voices or instruments.

Diplomas and Certificates

Diplomas will be issued in Courses I, II, III, or IV, to students who fulfill the entrance requirements and satisfactorily complete the prescribed work of the course. The fee is \$10.00.

Certificates will be issued to students who cannot fulfill the entrance requirements of a regular course, but who satisfactorily complete the prescribed work of Course I, II, III, or IV. The fee is \$5.00.

Certificates will also be issued to students who satisfactorily complete the second or third years of Courses I, II, or III, or the second year of Course IV. No certificate will be issued for the first year of Course I. The fee is \$5.00.

Statements of Grades in completed subjects may be obtained from the Secretary at any time upon request.

Students entering the school with advanced standing are not eligible for Certificates or Diplomas, unless they have been in residence at least one academic year.

I. Course in Applied Music

LEADING TO THE DEGREE OF GRADUATE OF MUSIC

FIRST YEAR	SECOND YEAR
A. Sight-singing AB. Rudiments of Music B1. Ear-training and Dictation C1. Appreciation of Music D1. Harmony E1. Keyboard Harmony Applied Music, private lessons (two half-hours a week) *K, L, M, N, or O Solo Classes and Concerts College Study, 5 hours, optional Physical Training	B2. Ear-training and Dictation C2. History of Music D2. Harmony E2. Keyboard Harmony F1. Form and Analysis Applied Music, private lessons (two half-hours a week) *K, L, M, N, or O Solo Classes and Concerts College Study, 5 hours, optional Physical Training
THIRD YEAR	FOURTH YEAR
B3. Ear-training and Dictation C3. History of Music D3. Harmony F2. Form and Analysis G1. Counterpoint Applied Music, private lessons (two half-hours a week) *K, L, M, N, or O Public Appearance on programs College Study, 5 hours, optional Physical Training, optional	C4. Criticism and Esthetics D4. Modern Harmony, optional F3. Form and Analysis G2. Counterpoint, alternates with C4 H1. Instrumental Composition H4. Vocal Composition Applied Music, private lessons (two half-hours a week) *K, L, M, N, or O Senior Recital College Study, 5 hours, optional Physical Training, optional

*A detailed description of all subjects from A to O will be found on pages 27-38. Subjects lettered from A to H are required of all students. In addition, each student must take certain of those listed as K, L, M, N, or O. By reference to the detailed description the student can determine the requirements of his work.

ENTRANCE REQUIREMENTS TO COURSE I

Candidates for admission to Course I must be at least sixteen years of age, must have a reasonable amount of musical intelligence, and must have completed fifteen units of preparation as follows:

A. *Required Academic studies*..... 8 units

English, 3 units; Mathematics, 2 units; Foreign Languages, 3 units.

B. *Preparation in Music* 2 units

1. Piano or organ students must have completed the three divisions of preparatory piano study defined on page 43.

2. Voice students may present either three divisions of preparatory piano, page 43, or equivalent vocal preparation, page 46.

3. Violin or 'Cello students should have previous knowledge of violin or 'cello technic and literature, equivalent to three divisions of piano, but no definite requirement is made until entrance to the second year's work.

Note—Voice, Violin, and 'Cello Students are permitted to substitute two units of additional academic studies in lieu of preparation in music, if they so desire.

C. *A selection of additional subjects*.....5 units

Commonly appearing as part of a High School course.

Total15 units

No conditions will be allowed in groups A and B, and not more than two conditions in group C. All deficiencies must be made up before the end of the second year. Opportunity is offered to make up such deficiencies by private tutoring at moderate expense.

A unit of preparation is defined as a study that requires a daily recitation in a prepared topic for a full High School year.

Entrance credit may be established by certificate from the Principal or Secretary of an accredited school. This certificate must give a detailed list of preparatory studies with grades in each. It should be mailed to the Dean of this school, well in advance of the opening of the school year.

Students applying for admission with credits from other than accredited high schools must have their qualifications for entrance passed upon by the School of Music.

ADVANCED STANDING IN COURSE I.

Candidates for advanced standing in Course I should be prepared to pass tests demonstrating their fitness to enter the desired classes, in addition to presenting credentials from schools formerly attended.

The First-Year Theory is elementary. It is adapted to College-grade students with musical ability and good general education who lack training in these subjects. Progressive High Schools and Conservatories are gradually duplicating more and more of this work. Graduates of accredited High Schools where Music is adequately taught, may enter the *Second Year* of this Course if they present the following units of preparation:

A. Twelve units of Academic studies.

B. Three units of Theory of Music, provided they be equivalent to classes A, B1, C1, and D1.

C. Four divisions of private instruction in Piano as specified on page 43, or an equivalent preparation in Voice or Violin, as specified on pages 45-46.

Normally, both the Theory and the Applied Music classification will be in the same year, but it is quite possible for an advanced performer to be conditioned by a lack of Theory work, or for a student to pass all his examinations in Theory, and be backward in performance. Where there is a marked difference in grades, the student is not retarded in either department, but he is ranked by the lower standing until the difference is made up.

II. Course in Applied Music

LEADING TO THE DEGREE OF BACHELOR OF MUSIC

FIRST YEAR	SECOND YEAR
B2. Ear-training and Dictation C2. History of Music D2. Harmony E2. Keyboard Harmony F1. Form and Analysis Applied Music, private lessons (two half-hours a week) K, L, M, N, or O Solo Classes and Concerts College Study (5 hours), optional Physical Training, optional	B3. Ear-training and Dictation C3. History of Music D3. Harmony F2. Form and Analysis G1. Counterpoint Applied Music, private lessons - (two half-hours a week) K, L, M, N, or O Public Appearance in Concerts College Study (5 hrs.), optional Physical Training, optional
THIRD YEAR	FOURTH YEAR
C4. Criticism and Esthetics D4. Modern Harmony, optional F3. Form and Analysis G2. Counterpoint (alternate with C4) H1. Instrumental Composition H4. Vocal Composition Applied Music, private lessons (two half-hours a week) K, L, M, N, or O Solo Classes and Concerts Junior Recital College Study (5 hrs.), optional Physical Training, optional	C5. Assigned Reading D4. Modern Harmony, optional F4. Original Research in Form and Analysis H2. Instrumental Composition R1. Principles of Art, optional Applied Music, private lessons (two half-hours a week) K, L, M, N, or O Senior Recital College Study (5 hrs.), optional Physical Training, optional

ENTRANCE REQUIREMENTS

This course is open to students of genuine talent for performance who have fulfilled the entrance requirements and have completed the first year of Course I or its equivalent. The first, second and third years' work is identical with the second, third and fourth years of Course I.

ADVANCED STANDING

Candidates for advanced standing will demonstrate by examination and performance their ability to enter the course at any advanced point.

Students holding the degree of Graduate in Music of Northwestern University or advanced performers of equivalent qualifications may apply for admission to the fourth year of this course.

III. Course in Theory and Composition

LEADING TO THE DEGREES OF BACHELOR OF MUSIC AND MASTER OF MUSIC

FIRST YEAR	SECOND YEAR
B2. Ear-training and Dictation C2. History of Music D2. Harmony E2. Keyboard Harmony F1. Form and Analysis Private lessons in Piano (two half-hours per week) College Study (5 hrs.), optional Physical Culture, optional	B3. Ear-training and Dictation C3. History of Music D3. Harmony F2. Form and Analysis G1. Counterpoint Private lessons in Piano (two half-hours per week) College Study (5 hrs.), optional Physical Culture, optional
THIRD YEAR	FOURTH YEAR
C4. Criticism and Esthetics F3. Form and Analysis G2. Counterpoint H1. Instrumental Composition H4. Vocal Composition Private lessons in Composition (two half-hours per week) College Study (5 hrs.), optional Physical Culture, optional	D4. Modern Harmony F4. Original Research in Form and Analysis G3. Counterpoint H2. Instrumental Composition H5. Vocal Composition Private lessons in Composition (two half-hours per week) College Study (5 hrs.), optional Physical Culture, optional Bachelor's Thesis
FIFTH YEAR	
H3. Instrumental Composition H6. Vocal Composition Private lessons in Composition, two half-hours per week Master's Thesis College Study (5 hrs.), optional Physical Culture, optional	

This course is open to students showing decided aptitude for theory of music and composition, who can satisfy the entrance requirements and who can prove their mastery of the theory subjects listed in the first year of Course I. The remarks on page 20 concerning advanced standing in Course II will also apply to this course. The candidate for a degree must be able to play upon the piano the exercises and compositions which are taken up in class work, including the playing of scores. It will be noted

that in addition to the regular class work in theory, the course requires piano lessons for two years and private lessons in composition for the third, fourth and fifth years.

Thesis for the Degree of Bachelor of Music. Candidates shall finally submit such compositions in the smaller forms as may be required by their instructors, and shall demonstrate their ability in practical orchestration by oral and written test.

Thesis for the Degree of Master of Music. Candidates shall continue to take private lessons in Composition, and shall submit a composition in larger form as a Thesis. This may be a choral work, a sonata for a group of instruments, or a composition for orchestra.

IV. Public School and Community Music

FIRST YEAR	SECOND YEAR
A. Sight-singing AB. Rudiments of Music B1. Ear-training and Dictation C1. Appreciation of Music D1. Harmony E1. Keyboard Harmony I1. Public School Methods S1. Folk Dances and Games Voice or Piano, private lessons (two half-hours a week) Assigned Chorus Work Solo Classes and Concerts College Study (5 hrs.), optional Physical Training, optional	B2. Ear-training and Dictation C2. History of Music D2. Harmony E2. Keyboard Harmony F1. Form and Analysis I2. Public School Methods J. Psychology M. Vocal Ensemble S2. Extemporaneous Speaking Voice or Piano, private lessons (two half-hours a week) Assigned Chorus Work Solo Classes and Concerts College Study (5 hrs.), optional Physical Training, optional
THIRD YEAR	
B3. Ear-training and Dictation C3. History of Music C4. Criticism and Esthetics, optional D3. Harmony F2. Form and Analysis G1. Counterpoint, optional I3. High School and Community Music S3. Pageantry	Piano or Voice, private lessons (two half-hours a week) Assigned Chorus Work Assigned Conducting and Practice Teaching Solo Classes and Concerts College Study (5 hrs.), optional Physical Training, optional

A detailed description of Classes A to S will be found on pages 27-40.

A Diploma will be granted to regular students who fulfill entrance requirements similar to those in Course I, on page 18, and who complete the prescribed work of this course, receiving the recommendation of the Faculty.

A Certificate will be granted to students who cannot fulfill the entrance requirements, but who satisfactorily complete the prescribed work of this course.

A Certificate will also be issued to all students who have fulfilled the entrance requirements, and who satisfactorily complete the first two years of this course. This practically coincides with the work previously given in the Two Years' Course, and equips the student for Music in the grades and for Choral conducting in the High Schools.

NOTES

Graduates of this course are fitted not only to supervise Music in grade and High Schools, but also to take a leading part in Community Music activities.

Credits from other institutions in good standing will be recognized in all subjects except Methods (I1, I2 and I3), which must be taken in this school. However, students who have advanced standing in Theory, together with practical school experience or acceptable training in some other institution, may undertake the first and second year methods (I1 and I2) in one year. This involves added expense and a strenuous year, and should be undertaken only under exceptional circumstances and with the consent of the director of the department.

Most unusual and invaluable opportunities for observation and practice teaching will be open to students of this department through recently consummated plans, by which the Department of Public School and Community Music is to have charge of the music instruction in the public schools of Evanston (District 75).

Students should take advantage of the College Studies offered without additional charge. Better positions at higher pay are frequently offered to those who can teach one or two academic subjects in addition to Music.

The demand for teachers who combine Music with Art in the public schools is fully met by co-operation with the Art Department of the School of Music (page 24.)

Students of the College of Liberal Arts may take all the subjects listed in the first and second years of this course as part of their College program leading to a Bachelor's degree. This enables them to satisfy the demand for College graduates who can teach, direct and supervise Music in addition to Academic subjects.

REQUIRED PIANO AND VOICE WORK

Before graduation, students must show a certain proficiency in singing and in playing the piano. A minimum standard of attainment must be met in one of these branches, while in the other of them the student must give evidence of higher standing as a performer. The minimum requirement in singing involves a knowledge of the correct principles of breathing and tone production, the ability to analyze properly the vowel and consonant elements in song texts, an acquaintance with the characters and terms of interpretation, and the ability to demonstrate this knowledge with the voice. The student applying for higher standing in singing must, in addition to the above requirements, demonstrate ability to sing songs in the advanced grades of the public school music course with pleasing tone quality and artistic interpretation. The minimum standard in piano playing involves the ability to play scales and arpeggios in all major and minor keys with reasonable fluency, to play accompaniments to songs in the primary grades, and accurately to read simple music. For advanced standing the student must be able to perform with acceptable taste and finish classic music literature of moderate difficulty. Credit will be given according to the standards of Course I.

V. Course in Art

ITS PRINCIPLES, HISTORY AND PRACTICE

First Year

- R1. Fundamental Principles of Art.
- R2. Laboratory Practice in Design and Color.
- R6. Perspective, Nature Drawing. Methods Relating to Elementary Schools.

Second Year

- R3. Historic Styles in Architecture, Furniture and Decoration.
- R4. Advanced and Applied Design.
- R5. History of Painting and Sculpture. (Alternate with R3.)
- R7. Composition, with Practice in Charcoal and Water Color Methods for High School.

Classes are described in detail on page 39.

This course has been established to meet the demand for teachers qualified to teach both music and art in the Public School.

The first year prepares for the teaching of Art in the elementary grades; the second year, in High School.

Six hours of instruction per week are offered in each year and the student receives a statement indicating the amount of work covered.

Classes are held in the University Guild room in Lunt Library. The department is well equipped with illustrative material, including a lantern and screen, a large collection of slides and photographs, Japanese prints, fabrics and still-life material.

Instruction is given both by lecture and by studio practice, supplemented by field-trips to museums, art exhibitions and homes. Especial emphasis is placed upon the application of art principles to environment in dress, home and town. The home, in its historical and esthetic aspects, is studied in detail, and with relation to modern conditions. An adequate survey of the various schools of painting and sculpture is made, with a study of historic influences and especially of the esthetic qualities of the work of individual artists and schools.

Students taking this course will be required to take the full schedule of studies in the first year, but in the second year either R3 or R5 may be omitted. If both are taken, an extra fee is charged.

Those wishing to omit other subjects must qualify for advanced standing by passing an examination before entering the course. A proportionate reduction in the fee will be made for subjects thus omitted.

Combined Courses

IN THE COLLEGE OF LIBERAL ARTS AND THE SCHOOL OF MUSIC

Students in the College of Liberal Arts who desire to take training in Music with their College course may do so, without extra charge, under the following conditions:

The studies in Music listed below will be accepted for credit in the College of Liberal Arts toward a degree up to a total of 30 semester-hours, but not more than 3 semester-hours may be taken in either semester of the Freshman year, nor more than 5 semester-hours in either semester of the Sophomore or Junior year.

Students in the College of Liberal Arts who complete the full 30 semester-hours of credit in Music may be released from the requirement of a Major study provided they present three Minor studies, two of which are correlated, or if they present a Major study, they may omit the correlated Minor.

The studies in Music accepted for credit in the College of Liberal Arts are the following:

Study	Credit Hrs. per Semester	Open to Students who have completed	Study	Credit Hrs. per Semester	Open to Students who have completed
*AA	1	All students	F2	1	Fi
B2	1	B1 or AA	F3	1	F2
B3	1	B2	F4	1	F3
C2	1	All students	G1	2	D2
C3	1	C2	G2	2	G1
C4	1	6 semester hrs. (in music)	H1	2	D3, F2, and G1
D2	2	D1 or AA	H4	2	D3, F2, and G1
D3	2	D2	I1	2	*AA
D4	1	D3	I2	2	I1 and J
F1	1	D1 or AA	I3	2	I2 or College Education A2.

*AA indicates the group of Elementary Classes A1, to A4, AB, B1 and D1.

The required courses in the College of Liberal Arts take precedence over elective courses.

College students who desire Music courses mainly for general cultural education are advised to take their work approximately in the following sequence: Classes C2, D2, F1, C3, D3, F2, C4, D4, F3.

College students looking toward a degree in music should take their work in approximately the following sequence: Classes AA, B2, C2, D2, F1, B3, C3, D3, F2, G1, (C4 or G2 or D4), H1, H4.

College students who desire to qualify for work in public school and community music should take their work in approximately the following sequence: Classes AA, B2, C2, D2, F1, I1, B3, C3, D3, F2, I2, I3, C4 or G1.

Directions for "Dual Registration" are found on page 14.

Description of Theory Subjects

A. Sight Singing

The school recognizes the necessity for thorough drill in Sight Singing. To take with certainty one's part in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. The feeling for sustained melody, which singing gives, is a matter of first importance to the instrumentalist; while its practical value to a professional singer needs no comment.

A. *Sight-singing*—Required of all students whether vocal or instrumental. Drill in scale and interval singing, time subdivisions and part-singing. Class divided into four graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. No grades given until subject is completed. At the discretion of instructor, the student may be required to review the work in whole or in part.

A1, A2, A3 and A4 are given in the first, second, third and fourth quarters of the first year of Courses I and IV, Monday and Thursday, 4 to 5 p. m.

Text-books, The Methodist Hymnal and the Progressive Music Series. Miss Jones and Mr. Fouser.

AB. *Drill Class in Rudiments*. Required of all Freshmen in Courses I and IV. One lesson a week in class, and one lesson in small groups. First Semester only. Hours to be arranged.

B. Ear Training and Dictation

Recognizing the fact that the average music student is woefully deficient in his capacity to hear in any analytical sense, the school presents a logical and effective system of ear-training, based upon methods which enable students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre indeed, if the mind is incapable of grasping the inner details of a composition. To promote higher standards of musicianship, the school places particular emphasis upon this subject.

B1. *Ear Training and Dictation—Melodic*. Tone relationships of the major and minor modes with the introduction of chromatic problems. Elementary Rhythmic problems. Song

Analysis. First section, Mon. and Th., 9 to 9:30. Second Section, Mon. and Th., 9:30 to 10. Mr. Fouser.

B2. *Ear Training and Dictation—Melodic and Harmonic Modulation.* More advanced chromatic problems and song forms. Complicated rhythms. Exercises in two parts. Exercises introducing the three fundamental harmonies and the chord of the dominant seventh. Non-harmonic tones. Modulation to the dominant. First section, Mon. and Th., 10 to 10:30. Second section, Tue and Fri., 10 to 10:30. Mr. Fouser.

B1 *Special.—Ear Training and Dictation.* Open only to students who are eligible to D2. The subject matter of B1 and B2 completed intensively in one year. Mon. and Th., 10:30 to 11:30. Mr. Fouser.

B3. *Ear Training and Dictation—Melodic and Harmonic.* Dictation. All forms of triads and chords of the seventh with inversions. Simple modulations. Various forms of cadences. Hymn tunes and simple four-part vocal composition. Mon. and Th., 11:30 to 12. Professor McConathy.

B4. *Ear Training and Dictation—Four-part melodic dictation,* strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating tones, appoggiaturas, suspensions, anticipations. Mental modulation and transposition. Simple piano composition. Wed. at 8. Professor McConathy.

C. History of Music

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail, while in the fourth year criticism and esthetics are introduced and the larger aspects of musical history are considered. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second, third and fourth year classes. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work.

C1 (new). *Appreciation of Music*—A lecture course designed to bring to the attention of students the scope and importance of the art of music as a whole. The first semester will include an historical survey from the standpoint of the evolution of musical compositions and the development of the means of their performance.

The second semester will be devoted to Musical Appreciation, with emphasis on the peculiarities of style inherent in the great composers.

Hours to be arranged. Professors Lutkin, Oldberg, McConathy.

C2. History of Music—First semester. A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Test at close of first and third quarters. Written examinations at close of each semester. Text-book, "Outlines of Musical History," by Clarence G. Hamilton. First Section, Tu., 8; Second Section, Tu., 2; Third Section, Fri., 8; Fourth Section, Fri., 2. Mrs. Pfirshing.

C2. History of Music—Second semester. Primitive music. Greek and Roman sources of Christian melody. Origin and evolution of polyphony. Medieval mass. Lutheran hymnody. German cantata and passion music. Bach. English church music. Congregational song. Folk-song. Musical element in medieval drama. Operatic initiatives. Dramatic music of the eighteenth century. Development of orchestra and of instrumental forms. Mozart, Haydn, Beethoven. Operatic reform. Art song. Schubert and the romantic movement. Schumann, Berlioz, Liszt, Chopin, Wagner. Absolute and program music. Text-book, "History of Music," by Waldo S. Pratt. First Section, Mon., 2; Second Section, Mon., 3; Third Section, Th., 2; Fourth Section, Th., 3. Mrs. Pfirshing.

C3. History of Music—The development of music in correlation with the other arts.

First Semester—Origins. Artist and artisan. Early Christian art and plain song. Gothic art and polyphony. Greek drama in relation to monody. Renaissance art and literature in relation to dramatic music. Eighteenth century social and artistic parallels.

Second Semester—The perfected instrumental forms. Romantic movement in literature and art. Classic and Medieval. Myth and legend in opera. Nineteenth century literary and artistic influences. Program music (Berlioz and Liszt in orchestra). Absolute music. Later nineteenth century art tendencies.

Text-book, "Evolution of the Art of Music," by C. Hubert H. Parry. Required reading from Oxford History of Music. Dictations. Topics prepared from reference library. Mon., 9:30. Mr. Garwood.

C4. *Esthetics and Criticism*—Music and life. Fusion of the ideal of the student into the practice of the musician.

First Semester—Exercises in writing criticism of concerts actually attended. Preparation of sample programs for choral festivals, orchestral and chamber concerts, piano, organ, violin and song recitals, and of descriptive program notes. Text-book, "Music and the Higher Education," by Edward Dickinson.

Second Semester—Music as a social force. The musician as teacher. Municipal music. Settlement work. Music in school, church and home. Reviews and discussions of important articles in current literature. The formation of musical organizations. Required readings. Students graded on prepared work. No text-book for second semester. Th., 10:30. Mr. Garwood.

C5. *Assigned Reading*—A systematic course of reading is outlined by the head of the history of music department, to include the philosophy of music, esthetics, criticism, biography, bibliography, and subjects having to do with the particular specialty of the student concerned. Hours to be arranged. Mr. Garwood.

D, E. Harmony

The most important results of the proper study of Harmony are the following: (1) The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations. (2) The ability to modulate at the keyboard or on paper. (3) The ability to harmonize melodies. The old system of figured bass meets only the first of these satisfactorily, as it postpones the practical application of modulations and harmonization until after harmony is completed.

The system used in the school develops the musical intuitions of the student and deduces theory from practice, rather than the reverse.

In the general classes, where the staff work is done, special emphasis is placed upon the fundamental principles of harmonic selection, harmonizing melodies, and modulating. While four-part vocal writing is still the basis for work, the study of harmony is also applied to small piano compositions and to songs with piano accompaniment.

The prescribed work in keyboard harmony in small classes is highly practical. Through visualization and the muscular sense the student not only thinks his harmony in terms of the keyboard, but also hears and analyzes the actual sounds and progressions.

D1. *Harmony*—First Semester—Scales, intervals, formation of triads and septchords, inversions and cadences. Sequences in the key; resolution of dissonant intervals; the dominant and diminished septchords sequenced around the key circle. Presented mostly in terms of the keyboard. Second Semester—Staff work based mostly on figured bass. Primary and secondary triads, the dominant and leading tone septchords. The inversions, with modulations to the five closely related keys. First Section, Mon., Th., 11:30. Second Section, Mon., Th., 11:30. Third Section, Tu., Fri., 11:30. Professors Dodge and Beecher.

D2. *Harmony*—Harmony as applied to elementary composition. Four-part writing after the manner of hymn-tunes. Melody structure, non-harmonic tones and development of motifs. Accompaniment figures. Songs with accompaniment, and piano pieces in the small forms. First Section, Mon., Th., 8. Second Section, Mon., Th., 8. Third Section, Tu., Fri., 9. Fourth Section, Tu., Fri., 9. Fifth Section, Tu., Fri., 3. Professor Dodge.

D3. *Harmony*—Advanced work, based upon Foote and Spalding's "Modern Harmony." Thorough schooling in harmonization and modulation. First Section, Wed., Th., 10:30. Second Section, Wed., Th., 10:30. Professor Lutkin and Professor Beecher.

D4. *Modern Harmony*—A general survey of the harmonic developments in modern music. An analytical and experimental study of extended modulation, modal writing and chromatic harmony. General reference books—Modern Harmony, by A. Eaglefield Hull, and Manual of Harmony, by Bernard Ziehm. Mon., 10:30. Professor Beecher.

E1. *Key-board Harmony*—Chord progressions, cadence formulas and key-circle sequences, making use of the scale triads, dominant seventh and diminished seventh chords. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

E2. *Key-board Harmony*—Modulating key-circle sequences. Extended cadence formulas with chromatic changes. Regular and irregular resolution of dissonances. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

F. Form and Analysis

During the four years of each course, a large amount of standard music material, embracing piano music, cantatas, oratorios, organ and chamber music, and orchestral music in full score, is analyzed measure by measure. This detailed analysis gives the student a clear insight into the structural features of great compositions, and leads to an adequate estimate of their artistic content.

F1. *Form and Analysis*—Chord reading combined with analytical study of hymn-tunes (Methodist Hymnal). Preludes, inventions and dance forms of Bach. Small instrumental forms with examples from Schubert, Mendelssohn, Grieg. Forms with trio. Theme with variations. The sonata, with illustrations from Haydn, Mozart and Beethoven. First Section, Mon., 9. Second Section, Th., 9. Professor Lutkin.

F2. *Form and Analysis*—Salon music. Further study of Bach, Haydn, Mozart, Beethoven. The art song. Cantatas and oratorios. Mon., 10:30. Professor Lutkin.

F3. *Form and Analysis*—A chronological survey of the development of vocal and instrumental music, with musical illustrations from the earliest available sources. Greek modes, plain-song, early contrapuntal school. English and Flemish madrigals. Bach, Palestrina and the more modern masters. Study of symphonies and oratorios, from full score. Fri. 11:30. Professor Lutkin.

F4. *Original Research in Form and Analysis*—The student will be required to make independent research into the form and artistic content of the great classic compositions, including chamber-music and orchestral composition. Score reading may be included. Hours to be arranged. Professor Lutkin.

G. Counterpoint, Canon and Fugue

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an artistic end in itself. It represents the scholarly side of musical attainment, and its study is essential to the thorough understanding and appreciation of polyphonic writing. The difficulties are well systematized, much practical work being done at the blackboard.

G1. *Counterpoint*—Counterpoint in the various species in two, three, and four parts. First Section, Tu., Fri., 10:30. Second Section, Tu., Fri., 10:30. Professor Lutkin and Professor Beecher.

G2. *Counterpoint* — Double counterpoint, imitation, sequences, canons. The invention and the fugue in two parts. Tu., Wed., 11:30. Professor Lutkin.

G3. *Counterpoint*—Counterpoint in five and more parts. Canon by augmentation, diminution, inversion. Fugues in three and more parts. Double fugues. Mon., 2. Professor Lutkin.

H. Composition and Orchestration

Instruction is given both in classes and by private lessons. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

H1. *Instrumental Composition*—Exercises in polyphony from the harmonic standpoint. Primary forms demonstrated on the blackboard, including applied harmony. Scoring for small orchestra. First Section, Mon., Wed., 3. Second Section, Tu., Th., 3. Professor Oldberg.

H2. *Instrumental Composition*—Continuation of primary forms. More extended movements for piano or strings, with more modern harmony. Score reading. Scoring for orchestra continued. Mon., Th., 4. Professor Oldberg.

H3. *Instrumental Composition*—The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Hours to be arranged. Professor Oldberg.

H4. *Vocal Composition*—Exercises in the application of both poetry and prose to musical forms. Hymn-tunes, primary and developed song forms. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. Mon., Th., 11:30. Professor Lutkin.

H5. *Vocal Composition*—The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged. Professor Lutkin.

H6. *Vocal Composition*—Fugal and double choruses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged. Professor Lutkin.

I. Public School Methods

The demand for competent teachers and supervisors of public school music is constantly growing. Recognition of the importance of a thorough musical foundation being laid in the grades has resulted in a call for higher ability in the music teachers in the grade schools. Music in the high schools is rapidly taking a place of equal importance with the other branches of high school work, and teachers who are competent to conduct high school choruses and orchestras, as well as to give instruction in harmony and musical appreciation, are being sought. Furthermore, the teachers of public school music are exerting an ever-widening influence upon the music life of the entire community. In many places the music teacher is now recognized as the leader of civic music rather than merely the teacher of music for the school children. Success requires not only finished musicianship, but also a well-rounded general education.

11. *Public School Music*—A thorough course in the material of primary grades and intermediate grades. This material is presented to the students according to class methods in public schools. Power is gained through individual recitation and practice teaching in the classroom. Mon., Th., 3. Professor McConathy.

12. *Public School Music*—Choral conducting, elementary orchestration and the fundamental principles of school music presentation. In the first semester special emphasis is laid upon music in the upper grammar grades and high schools, with much practice in chorus conducting. In this semester the range and characteristics of the more familiar orchestral instruments is studied. In the second semester the problems of music presentation in the primary, intermediate and grammar grades are considered from the standpoint of the school music teacher and supervisor. Pupils are given much opportunity for applying the principles of music education through teaching lower classmen and children in the Evanston Public Schools. Mon., Th., 8. Professor McConathy.

13. *High School and Community Music*—The high school orchestra and community orchestra. Practical orchestration and conducting. Choral conducting. Study of lists of music for all occasions, including pageants and operettas. Harmony and musical appreciation courses in the high school and other advanced high school music courses. Comparative study of different school music systems. The course is essentially practical, students being required to arrange piano compositions and accompaniments for

orchestra, to conduct choral and orchestral music and to assist in instructing pupils both in the School of Music and in the Public Schools of Evanston. Th., Fri., 11:30. Professor McConathy.

J. Psychology

J. *Elementary General Psychology*—Class room demonstrations and guidance to private observation; demonstration of apparatus and methods of experimental psychology; written exercises and experiments by members of the class; text-books, lectures and collateral reading. Four sections. This subject is taken in the College of Liberal Arts, where it is known as *Psychology 41*.

K. Normal Piano Methods

Valuable classes covering Normal Piano Methods are offered. The first year presents the results of long experience in perfecting a thoroughly systematized method of teaching young children. The Preparatory Department of the School and the Settlement Music School offer practical demonstration classes. The second year is divided between psychology as related to teaching, and a survey of teaching material for intermediate and advanced grades. While these classes are not obligatory, special recommendations as teachers of piano will be given by the School of Music to students successfully completing these subjects.

K1. *Normal Piano Methods*—Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers each lesson. Class one hour each week. Practical teaching additional. Attendance at Children's Classes—see "P" under Schedule of Theoretical Classes. First Section, Tu., 1. Second Section, Fri., 1. Mrs. Haake.

K2. *Normal Piano Methods*—A systematic study of teaching material in the intermediate and advanced grades, including etudes, salon and classical literature. Wed., 3. Second semester. Mr. Haake.

L. Language and Diction

Students Majoring in Voice are required to take two semesters each of two foreign languages and two quarters of English Poetry and Poetic Form, for which extra fees are charged. One of the foreign languages and English Poetry and Poetic Form must be taken during the Freshman year in order to prepare the student for the advanced work.

L1. *English Poetry and Poetic Form*—Form—Lyric, epic, dramatic and sonnet. Thorough analysis of all forms and their respective values to the musician. Content—Objective and subjective. Folk songs, ballads, madrigals, rondos. Study of English Lake Poets. Analysis and interpretation of such principal poems as have been employed by musicians in song composition. Study of New England poets, and history of American song literature. Study of the best American modern songs where words and music were written by the same person. First semester. Wed., 2. Mrs. Pfirshing.

L2. *German Language and Diction*—Practice in pronouncing vowels, combination of vowels, *umlauts* and consonants. Folk-songs sung in unison and as solos. Songs of Schumann, Schubert, Franz, Brahms, and Liszt. Careful attention to strict meaning of words and phrases. Consideration of the classic and romantic schools of German poetry, and events in the lives of poets bearing upon the songs. Wed., 3. Mrs. Pfirshing.

L3. *French Language and Diction*—Practice in pronouncing vowels, single and combined, nasal tones and consonants. French *Noëls* and folk-songs sung in unison and as solos. Modern French songs of Fauré, Debussy, Bemberg, Berlioz, Chaminade and others. Attention to prominent French poets—Victor Hugo, Paul Verlaine, Sully Prudhomme, Paul Bourget and others. Exact literal translations of words and phrases, and interpretation of poetic content of songs. Wed., 4. Mrs. Pfirshing.

L4. *Italian Language and Diction*—Correct pronunciation of all letters in Italian alphabet, and difficult vowel and consonant groups. A few of the most important elements of grammar to give knowledge of the structure of the language, and ability to read Italian intelligently with aid of dictionary. Study of representative Italian songs—Pergolesi, Scarlatti, Pinsuti, Campana, Mattei, Arditi, Tosti, and others—with close attention to phrase unity, elision and rhythm. Selections from Italian opera—*La Bohème*, *Tosca*, *Madame Butterfly*, *Pagliacci*, *Aida* and others. Italian pronunciation of Latin as used in Catholic church music.

Individual attention given to interpretation of Italian works. Th., 1. Mr. de Salvo.

M, N and O Ensemble

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable. Inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life, and to familiarize him with many standard compositions.

M. VOCAL ENSEMBLE

M. *Vocal Ensemble*—The work of the Solfeggio class (A) continued into a study of standard anthems, cantatas and oratorios, part songs, and opera choruses. Special drill for voice students in quartette singing. Required of students in Voice Culture, Organ, and Public School Music; optional with other students. Th., 2. Professor McConathy.

There are splendid opportunities for students to supplement their class work with choral singing. Membership in the Evanston Musical Club and the Festival Chorus brings an intimate knowledge of several great choral works during the season. The more capable vocal students are selected for the A Cappella Choir.

N. INSTRUMENTAL ENSEMBLE

Students Majoring in Piano or Organ are required to take Instrumental Ensemble a part of each school year throughout the course.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments.

Organ students receive instruction in hymn, anthem and voluntary playing, and then advance to oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

N1. *Instrumental Ensemble*—Piano duet playing for purposes of sight-reading and rhythmic feeling. One semester only. Hours to be arranged. Professor Dodge.

N2. *Instrumental Ensemble* — Four-hand piano arrangements of the simpler overtures and symphonies, with the addition of stringed instruments. One quarter only. Hours to be arranged. Professor Knapp.

N3. *Instrumental Ensemble* — Four-hand piano arrangements of the more important classical overtures and symphonies, with the addition of stringed instruments. One quarter only. Hours to be arranged. Professor Knapp.

N4. *Instrumental Ensemble*—Chamber-music and modern orchestral music. One quarter only. Hours to be arranged. Professor Knapp.

O. ORCHESTRA

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the School of Music Symphony Orchestra. Standard overtures and symphonies are studied and publicly performed. Advanced instrumental students have the opportunity of playing concertos, and vocal students of singing arias with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix.

For less advanced students, the Junior Orchestra is provided. It prepares them for work in the Senior Orchestra.

Regular attendance at all rehearsals is obligatory, and registration may be cancelled for neglect in this regard.

O. *Orchestra Ensemble*—The School of Music Symphony Orchestra and the Junior Orchestra. Required work for all violin, viola and violoncello students at the discretion of the Director of the Violin Department. Symphony Orchestra full rehearsal, Wed., 8 to 10 p. m. Symphony Orchestra supplementary rehearsal, Mon., 5 to 6. Junior Orchestra, Fri., 4:30 to 6. Professor Knapp.

P. Children's Classes

P. *Children's Class Demonstration*—Classes of very young children in elementary ear-training, rhythm, notation and technic. Students in the second year of the course in Normal Piano Methods are required to attend this class as observers. Saturday forenoon. First Section, 9; Second Section, 9:45; Third Section, 10:30; Fourth Section, 11:15. Mrs. Haake.

R. Art Courses for Public Schools

R1. *Fundamental Principles of Art*—Principles underlying art-expression through balance, rhythm, harmony. Composition of shape, tone, and color. Practical application of these principles to everyday esthetic problems. Illustrated by typical examples, and occasional lantern-slide lectures. Monthly field trips to exhibitions and homes. Tu., Th., 2. Miss Skinner.

R2. *Laboratory Practice in Design and Color*. Supplementary to R1. Exercises arranged with special reference to wartime conditions to meet the need of Design in Handicraft Arts for Disabled Soldiers. Wed., 1 to 3, or 2 to 4. Miss Skinner.

R3. *Historic Styles in Architecture, Furniture and Decoration*—The development of the dwelling, its decoration and furnishings, from primitive to modern times. Influence of historic upon twentieth century styles. Modern tendencies in house furnishing. Exterior environment. Lantern-slide illustrations, monthly field trips to homes and exhibitions. Open to students who have completed Course R1. Tu., Th., 3. Miss Skinner.

R4. *Advanced and Applied Design*—Laboratory exercises in continuation of study of art principles. Open to students who have completed R2 or who can pass an examination in the same. Wed., 1 to 3, or 2 to 4. Miss Skinner.

R5. *History of Painting and Sculpture*—First Semester—Early and Italian schools. Ancient art of Egypt, Greece, and Rome. Early Christian and Byzantine art; Gothic Renaissance; Decadence.

Second Semester—German, Flemish and Dutch schools. Spanish, French, English and American schools. Illustrated by lantern-slides and photographs. Gallery tours on alternate Saturday mornings, and personal conferences at hours to be arranged. Open to students who have completed R1. Class hours, Mon., 2 to 4. Miss Skinner.

R6. *Drawing from Nature and Objects*—Principles of perspective, light and shade, rendering in pencil, water-color and crayons. Drawing methods for elementary schools. Fri., 9 to 11. Miss Skinner.

R7. *Freehand Drawing and Methods for High Schools*. Advanced Drawing and Composition. Rendering in Charcoal and Water-color. Open to students who have completed R6 or its equivalent. Fri., 9 to 11. Miss Skinner.

S. Pageantry—Speaking—Folk Dances

S1. *Folk Dances and Games*—A graded course in folk dancing for age groups.

Course in mass and simple team games—graded.

A study of types of games and types of boys and girls—results to work for, etc.

Direction of work at playgrounds and social centers. Hours to be arranged. Under the direction of the School of Oratory. Given in first semester only.

S2. *Extemporaneous Speaking*—Two hours. A study of public address, with platform practice in small class sections. A study of the principles underlying effective speech construction and presentation. Hours to be arranged. Under the direction of the School of Oratory. Given in second semester only.

S3. *Pageantry*—Research work in developing different themes in pageantry. The Historical Pageant; the Shakespearian Pageant; the Greek Pageant; class committees for plans and research; presentation of material. A Shakespearian and a Greek Pageant are developed and presented by the class. Hours to be arranged. Miss Lamkin. Under the direction of the School of Oratory.

Preparatory and Children's Department

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half-hour lessons a week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form. ("P" on page 38.)

While this work forms the best possible preparation for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information, send for Special Bulletin.

Physical Culture

The magnificent gymnasium presented to the University by Mr. James A. Patten at a cost of three hundred thousand dollars is one of the largest in the country. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where football, baseball, and all forms of track athletics may be conducted during the winter season in a temperature approximating that of summer.

The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work; a smaller room for boxing, fencing, wrestling, and special apparatus; likewise a swimming pool, 25 by 60 feet, finished in marble and white tile. There are also social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of \$2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students in the School of Music, and a fee of \$2.50 a quarter is charged to Special Students.

Hours for Women

Corrective Gymnastics—Daily except Saturday, 8; Mon., Tu., 9; Wed., Fri., 11; Tu., Fri., 2.

Swedish Gymnastics—Beginning classes, Tu., Th., 9; Tu., Th., 11; Wed., Fri., 9. Advanced classes, Mon., Wed., 2.

Dancing—Beginning classes, Th., 11; Fri., 10. Intermediate classes, Mon., 9. Advanced classes, Mon., 10; Wed., 10.

Fencing—Tu., 11. Track Athletics—Tu., 11.

Swimming—Beginners, Mon., Th., 9 to 12, 3 to 4. Advanced, Mon., 4 to 5. Normal class, Th., 4 to 5.

Sports—Hockey, Basketball, Baseball, Track Athletics, Volley Ball, Wed., Fri., 3 to 4; Sat., 10 to 12. Tennis—Hours to be arranged.

Hours for Men

Gymnasium—Monday, 11:30 to 12:30; 3 to 6. Tuesday, 9 to 10; 3 to 4; 5 to 6. Wednesday, 11:30 to 12:30; 4 to 6. Thursday, 9 to 10; 3 to 4; 5 to 6. Friday, 11:30 to 12:30; 4 to 6. Saturday, 2 to 6.

Swimming Pool—Hours to be arranged. Exercising Room—9 to 6 daily.

Applied Music

Instruction in instrumental and vocal music is based upon the "private lesson" method and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes.

Piano

A systematically developed technical foundation is the first requisite in modern piano playing. This is accomplished through the use of a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Close attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

EXAMINATION PLAN FOR GRADING PIANO STUDENTS

For convenience in grading, the material used in preparation for entrance to the School of Music (Course I) is arranged in three Divisions. Students who successfully pass an examination on the material listed in Division I are admitted to Division II, and so on. Divisions II and III are each counted as one unit of preparation. Students who successfully complete the requirements of the three Divisions of Preparatory Piano are admitted to the first year of Course I.

PIANO PREPARATORY DEPARTMENT

Division I

- a. Any major or minor scales called for, one octave. Written scales.
- b. One study from the following:
Koehler, Opus 151 or 157; Meyer, First Etude Album; Loeschhorn, Opus 65, Book I; Gurlitt, Opus 141.
- c. One movement from easy sonatina by Lichner, Gurlitt, Reinecke, Clementi, etc.
- d. One easy piece by Reinecke, Schumann, Bach-Faelton, etc.
Selections in last (c and d) from memory.

Division II

- a. Major and minor scales in key circle, two octaves, hands separately. Write all scales and triads.
- b. One study selected from following:
Koehler, Op. 242; Czerny-Krentzlin, Book II; Biehl, Op. 174; Burgmuller, Op. 100; Lemoine, Op. 37; Gurlitt, Op. 186 or 201; Meyer, Second Etude Album.
- c. Movement from sonatina by Clementi, Kuhlau, Loeschhorn, Schytte, etc., from memory.
- d. One piece selected from: Bach, Haendel, Mozart, Grieg, Op. 12, Gade, Reinhold, Schytte, Schumann, etc., from memory.

Division III

- a. Play all major and minor scales with reasonable readiness.
- b. Perform in a satisfactory manner, studies from the following:
Duvernoy, Op. 120; Berens, Op. 61; Clementi, Preludes and Exercises; Bertini, Op. 32; Heller, Op. 47, (46) or 45; Burgmuller, Op. 105; Koehler, Op. 50; von Wilm, Op. 81, or other technical studies which will demonstrate the student's ability to begin the study of Czerny, Op. 299; Cramer; Jensen; Bach Inventions, etc.
- c. One selection from the following list:
A sonatina or sonata by Clementi, Haydn or Mozart, easy variations, Beethoven, Little Preludes and Fugues by Bach.
- d. At least on piece by either Schumann, Jensen, Mendelssohn, Field, or Grieg, etc.

COURSE I IN APPLIED MUSIC

First Year

- A. All major and minor scales with facility.
- B. Arpeggios. (Triads).
- C. Perform in a satisfactory manner, both technically and interpretatively:
 - (1) One etude selected from Czerny, Op. 299; Cramer, Jensen, Bach Invention, or any etude of similar grade.
 - (2) One movement of a sonata by Mozart or Beethoven from memory.

(3) At least one composition by either Mendelssohn, Schubert, Schumann, Grieg, Jensen, or other standard writer, from memory.

Advancement in course leads to the study and performance of the most difficult concertos, sonatas and other works in larger form by Bach, Beethoven, Brahms, Tschaikowsky, Glazounow, Grieg, Ravel, Debussy, Chopin, MacDowell, Cadman, Oldberg, and many others.

Senior Recital will include: A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the more important works of Bach; two Chopin etudes; selections from the more important works of modern writers.

Organ

A certain facility at the piano and in sight reading is necessary before the course is entered. Entrance is based on the plan of examinations for piano; page 43. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic registration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The Senior Recital should include one of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel or Franck.

Organ and piano are usually studied together, since a firm and well established piano technic is a necessity for good organ playing. At the discretion of the Director of the organ depart-

ment, students majoring in organ and studying piano at the same time, as well as those pursuing organ as a minor subject, may take but one lesson a week.

Violin

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

Students entering the second year of Course I are expected:

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play studies of Kreutzer (omitting Nos. 1 and 12 and the last ten etudes in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's *L'Ecole Moderne*, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The Senior Recital program will be selected by the Instructor. The numbers will depend largely upon the style and ability of the student. Gifted and mature graduates should be able to play a Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Voice

Instruction is based primarily upon the Italian school for training the voice. Correct placement, enabling the pupil to produce tones throughout all registers with ease and with a firm, even quality is the foundation of good singing. The vocal department is aided by the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied, preferably in their original texts, making desirable some knowledge of German, French and Italian. Classes L1 to L4 (pages 36) are valuable accessories to the private lessons in voice, and are required work for students in regular courses. They are recommended to special students as well.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

Students in the Voice department are graded according to the following table of approximate standards for Course I.

PREPARATORY

Candidates for entrance to Regular Courses should have a good natural voice, a true ear, and some degree of musical intelligence. They need not have had any lessons in the mechanics of voice-production.

Accredited vocal experience, instrumental preparation detailed on page 43, or academic studies, particularly languages, are accepted to the extent of two units of preparation for voice work in Course I. (See page 18).

COURSE I IN APPLIED MUSIC

First Year—A correct idea of breathing, resonance, tone-placing and development.

A careful analysis of all vowels and consonants in relation to vocal needs. Terminology. Vocalises involving all major and minor scales. Simple arpeggios and embellishments.

Singing at sight melodies of moderate difficulty with correct intonation, time, tone-quality, and interpretation.

English language and Diction, One foreign language.

Second Year—Continued drill in breathing and tone-placing. Vocalises of increasing difficulty.

One easier oratorio selection, one operatic aria. Art songs. Easy duets. Additional language study.

Third Year—Technical mastery of the more difficult embellishments, and of complicated melodic figures.

Selected arias. Groups of songs. Quartette and obligato singing. Appearance in solo class and public functions.

Additional language. Collateral reading. Playing of accompaniments.

Fourth Year—An extensive repertoire of distinctive songs of all schools and nationalities, sung in the original languages.

Complete roles in oratorio and opera. Singing with orchestra. Some knowledge of conducting.

Acoustics. The practical psychology of an audience. Suggestions and helps in teaching method and material.

Senior Recital—An operatic aria, an aria from an oratorio, a group of classical songs, a group of modern songs.

Violoncello

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation, which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Giese, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach, together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

Senior Recital—A Bach sonata; a representative concerto; a representative sonata for 'cello and piano; selections from the concert numbers of Servais, Goltermann and Popper.

Fees and Expenses

All fees are for the year 1918-1919 and are subject to change in subsequent years.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks are payable to Northwestern University. Fees not paid within the first ten days of each quarter, or within ten days of date of initial registration, are subject to an additional charge of two dollars.

Students may choose their courses in accordance with individual preferences, but those who follow regular courses receive the benefit of lower rates of tuition than those taking partial work. The latter pay the fees listed under "Partial Courses" or "Private Lessons."

REGULAR COURSE FEES

NOTE—The Theory fees in Courses I, II, III, IV and V, cover the subjects scheduled in any one year of a course. If the fee is paid for enrollment in one year of a course and the student desires to make up back work or take extra classes, additional fees are charged.

A Matriculation Fee of five dollars is charged upon entrance to a Regular course, or any Theory classes. It is paid but once and is not returnable.

I. *Course in Applied Music.* The fee is divided into two parts—The Theory Fee and the Private Lesson Fee. The full Theory Fee is \$27.50 a quarter. This includes the incidental fees for Registration, Artists' Concert Series, and Resident Nurse, formerly charged as separate items, and five hours a week class work in the College of Liberal Arts.

The Private Lesson fees are additional, as listed on page 49. A ten per cent discount from the two-lesson rate is granted in one major subject to students who pay the full Theory Fee.

II. *Course in Applied Music*—The fees are the same as in Course I.

III. *Course in Theory and Composition*—The fees are the same as in Course I.

IV. *Course in Public School and Community Music*—The full Theory fee is \$37.50 a quarter. Other fees are the same as in Course I.

V. *Course in Principles, History, and Practice of Art and in Public School Drawing*—Ten dollars a quarter, and a Laboratory fee of one dollar a quarter for each of the Classes R2 and R4.

Private Lesson Fees

The fees here given are for Private Lessons, each a half-hour in length, for a period of nine weeks.

Instructor	Subject	One lesson a week	Two lessons a week
Arne Oldberg.....	Piano.....	\$33.00	\$60.00
Victor Garwood.....	Piano.....	28.00	50.00
Carl M. Beecher.....	Piano.....	25.00	45.00
Charles J. Haake.....	Piano.....	25.00	45.00
Margaret Cameron.....	Piano.....	20.00	36.00
Louis N. Dodge.....	Piano.....	20.00	36.00
Gail M. Haake.....	Piano.....	20.00	36.00
Nina S. Knapp.....	Piano.....	15.00	27.00
Lura M. Bailey.....	Piano.....	15.00	27.00
Stanley Martin.....	Piano.....	13.50	25.00
Elizabeth Shotwell Burger...	Piano.....	13.50	25.00
G. A. Grant-Schaefer.....	Voice.....	33.00	60.00
Alta D. Miller.....	Voice.....	28.00	50.00
Walter Allen Stults.....	Voice.....	25.00	45.00
Rollin M. Pease.....	Voice.....	22.00	40.00
Myrtle Hatswell-Bowman...	Voice.....	17.00	31.50
Clare Livingston Hansel....	Voice.....	13.50	25.00
Harold E. Knapp.....	Violin.....	28.00	50.00
L. R. Blackman.....	Violin.....	20.00	36.00
Day Williams.....	Cello.....	20.00	36.00
*John Doane.....	Organ.....	30.00	45.00
Stanley Martin.....	Organ.....	15.00	27.00
Arne Oldberg.....	Theory and Composition.	33.00	60.00
Carl M. Beecher.....	Theory and Composition.	25.00	45.00
Louis N. Dodge.....	Theory and Composition.	20.00	36.00

PREPARATORY DEPARTMENT

Electa L. Austin.....	Piano.....	\$11.00	\$20.00
Mark E. Wessel.....	Piano.....	11.00	20.00
Mildred E. Rood.....	Piano.....	9.00	16.00
Anna Hebblethwaite.....	Piano.....	9.00	16.00
Edna Macdonald.....	Violin.....	9.00	16.00

Special Students who confine their work to private lessons will pay the following additional fees each quarter: Registration, \$1.00; Artists' Concert Series, 50c; Resident Nurse (chargeable to non-resident women students only), \$1.00.

*Absent 1918-19 in National Service.

PARTIAL COURSE FEES

Students taking partial courses are charged the Matriculation Fee of five dollars upon entry, the Registration Fee of one dollar for each subsequent quarter, the Artists' Concert Series Fee of fifty cents, and in case of non-resident women students, the Resident Nurse Fee of one dollar.

One hour a week of Recitation for nine weeks.....	\$ 6.00
Classes: B1, B2, B3, B4, C1, C2, C3, C4 D4, F1, F2, F3, G3, K1, K2, M, N1, P.	
Two hours of Recitation a week for nine weeks.....	\$12.00
Classes: A1 to A4, AB, D1, D2, D3, G1, G2.	
Three hours a week (combination of the above.)	\$18.00
Four hours a week (combination of the above).....	\$24.00

E1 or E2.....	\$ 4.00	R1 to R7 (one class a week)...	\$ 5.00
I1, I2, I3, J, N1, N2.....	\$10.00	R1 to R7 (two classes a week)...	\$ 8.00
L1, L2, L3, L4.....	\$ 7.50	R1 to R7 (three classes a week)...	\$11.00
Physical Training.....	\$ 2.50	H1 to H6 rates to be arranged	

PRACTICE FEES

Students not living at their own homes must do their practicing in the School of Music buildings, in rooms assigned to them by the Secretary, the number of hours a day to be decided by the student's adviser.

Piano or Voice, one hour a day for nine weeks.....	\$ 3.00
Violin, one hour a day for nine weeks.....	\$ 1.00
Two-manual reed organ with motor service, one hour a day for nine weeks.....	\$10.00
Two-manual pipe organ, with motor service, twenty-five cents an hour.	
Three-manual pipe organ, with motor service, forty cents an hour.	

REFUNDS

Private lessons falling on legal holidays are made up at the convenience of the teachers. Deductions are not made for occasional absences, whether due to illness or to other causes.

If due notice is given of the necessity for protracted absence on account of sickness, the value of private lessons missed after such due notice is received will be credited or refunded. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided

he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

Application for a refund must be made before the close of the quarter for which the fee was paid.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in work of the ministry. It is not allowed on the class instruction or practice.

Estimate of Expenses

A prospective student planning a regular course with one major study may calculate one year's expense at Evanston as follows:

Major study	Items	Minimum	Maximum
PIANO.....	Theory fee, \$110.00. Lessons, \$90.00 to \$216.00. Practice, 3 hours a day, \$36.00. Text-books, sheet music, etc., \$15.00-\$35.00..	\$251.00	\$397.00
VOICE.....	Theory fee, \$110.00. Lessons, \$90.00 to \$216.00. Practice, 3 half-hours a day, \$18.00. Language and Diction, \$30.00. Text-books, sheet music, etc., \$15.00-\$35.00.....	\$263.00	\$409.00
VIOLIN....	Theory fee, \$110.00. Lessons, \$90.00 to \$180.00. Practice, 4 hours a day, \$16.00. Text-books, sheet music, etc., \$15.00-\$25.00.	\$231.00	\$331.00
ORGAN....	Theory fee, \$110.00. Lessons, \$60.00 to \$162.00. Practice, 1 hour a day, \$40.00-\$70.00. Text-books, sheet music, etc., \$15.00-\$25.00.....	\$225.00	\$367.00
PUBLIC SCHOOL MUSIC	Theory fee, \$150.00. Vocal or instrumental lessons, \$90.00 to \$216.00. Practice, \$18.00-\$36.00. Text-books, sheet music, etc., \$15.00 to \$25.00.....	\$273.00	\$427.00
LIVING....	Add estimated cost of room and board.....	\$300.00	\$500.00

Studies additional to the major study may be calculated from page 49, without discount.

The above estimates include five hours' study in the College of Liberal Arts.

The Chicago North Shore Music Festival

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The tenth festival of the series was given in the week of May 27 to June 1, 1918. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 600 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. Famous symphony orchestras are engaged and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking.

So generously have these festivals been patronized that they have been able to more than pay expenses despite their magnitude.

The principal choral works thus far given include Handel's *Dettingen Te Deum*, Judas Maccabaeus, *Messiah*, Mendelssohn's *Elijah* (twice), *Saint-Saens' Samson* and *Delilah*, Verdi's *Manzoni Requiem*, Mass, Elgar's *Caractacus*, *Dream of Gerontius*, Bantock's *Omar Khayyam*, *Pierne's The Children's Crusade*, *St. Francis of Assisi*, Haydn's *Creation*, Hamilton Harty's *Mystic Trumpeter*, *Berlioz' Damnation of Faust*, Wolf-Ferrari's *La Vita Nuova*, Sullivan's *Golden Legend*, and the first performance anywhere of David Stanley Smith's new work, the *Rhapsody of St. Bernard*.

The next festival will take place the last week of May, 1919. For program of last festival, see the Appendix.

School of Music Symphony Orchestra

Under the charge of the Director of the Violin Department, a complete symphony orchestra of unusual capacity has been developed. During the past season it has had a membership of over seventy, and its make-up is precisely the same as that of a professional symphony orchestra. The string section is composed of many experienced and talented amateurs. Symphonies and overtures by Beethoven, Mozart, Schubert, Mendelssohn, Wagner, Weber and Dvorak have been most effectively performed. The programs of the past season are given in the Appendix.

The orchestra not only supplies the College community with fine concerts, but also gives invaluable routine and experience to its own members. It further affords instrumentalists and singers the rare opportunity of performing concertos and arias with proper orchestral accompaniment.

A junior orchestra gives orchestral experience to young students, and prepares them for the larger orchestra.

String Quartette

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past nineteen years it has presented, with the assistance of various members of the faculty, practically all of the most important compositions having to do with solo string instruments or such instruments in combination with the piano.

Trios, quartettes, quintettes, sextettes and septettes, with and without piano, by the great classicists Handel, Haydn, Mozart, Beethoven and Brahms have been numerous represented; while the great romanticists, Schumann, Schubert, Mendelssohn and Dvorak, have received generous attention. The French composers have been represented by Franck, Godard, St. Saens and Debussy; the Russian by Borodin, Liadow, Rubinstein and Tschaikowsky; the Scandinavian by Gade, Grieg and Svendsen; and the Italian by Sinigaglia and Wolf-Ferrari. The American composer has not been neglected, works by Charles Elander, Arthur Foote, Harold E. Knapp, Arne Oldberg, Daniel Protheroe, Albert G. Wathall and Adolph Weidig being included. Such rarely heard works as the Beethoven Quintette for piano, oboe, clarinet, French horn and bassoon; the Oldberg Quintette for the same combination; the Herzogenberg Quartette for wood-wind; and the Brahms Trio for piano, violin and waldhorn have also been performed.

Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated.

Artists' Series

Ten years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For programs of the past season, see Appendix.

Evanston Musical Club

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904 the Club won the second prize of \$3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of \$2.50 is charged University students. Two concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts.

The University Glee Club

Suspended during the war.

The A Cappella Choir

The A Cappella Choir is an organization of thirty selected voices from the advanced vocal students of the school for the cultivation of the rare art of unaccompanied choral music. The repertoire of the choir includes music both sacred and secular; from the great medieval compositions of Palestrina, Orlando di Lasso and Bach, to such modern masters of choral writing as Elgar and Bantock. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir rehearses twice weekly without piano, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

Students' Recitals and Solo Classes

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their instructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Fifty-four student recitals were given in the past year.

Concert Advantages

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the finest organizations in the world, founded by Theodore Thomas, gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best-available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

Summer School

Each year a Summer School of Music is held for six weeks, which offers opportunity for instruction in piano, organ, violin, violoncello, voice, and theoretical subjects. Two courses are offered:

1. Course in Normal Piano Methods, which includes information regarding various systems of instruction, with estimates of their relative values. Many teaching pieces and technical studies are critically examined, and suggestions given as to their most effective use. Definite and well-tested methods are outlined both for beginners and advanced pupils. The course also includes harmony, form and analysis, and history of music.

2. Course in Public School and Community Music, which covers the outlines of the regular winter sessions. In addition to the regular class lessons, each class studying the work of certain specified grades, general sessions are held covering the work of the entire school grades. This plan makes it possible for every student to obtain a working knowledge of the outlines for all grades and at the same time cover the work of the regular winter courses.

Credits in the regular courses—Course I (Applied Music) and Course IV (Public School and Community Music)—may be acquired in the summer school. The summer classes are so arranged as to equal a full semester's work.

By attending two summer sessions it is possible to do an entire year's work, in any of the following subjects: Sight-singing, ear-training, harmony, musical history, piano normal methods, and public school music methods.

The amount of work that may be taken, and the grouping of subjects, will be determined by consultation with the proper authorities.

History of music, form and analysis, public school methods, and advanced harmony also receive credit in the College of Liberal Arts.

As a rule, about one-half of the regular faculty is in attendance at the summer session.

The Summer School of 1919 will begin in the last week in June. A special bulletin issued in March will give complete information, and will be mailed upon application to any address.

University Extension

The faculty of the School of Music numbers among its members artists, composers, and lecturers of wide reputation and acknowledged ability. This fact, added to a considerable list of Alumni, places the school in position to supply instrumentalists or vocalists for concert purposes, to furnish programs devoted to works of native composers, or to arrange for specialists to lecture before conferences, associations or clubs.

The A Cappella Choir, famed for its unique programs, is available for a limited number of engagements.

For terms and dates, apply to the Secretary of the School.

Teachers' Employment Bureau

The School of Music conducts a free employment bureau for the benefit of its students both past and present, and all former students are urged to avail themselves of its assistance in securing positions. Write the Secretary for a registration card.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Many of the inquiries are for those who have had teaching experience, and our graduates of former years who are now in the teaching field can with profit to themselves keep us informed of their whereabouts and of their desires for better positions.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

The demand for students who can combine the teaching of Drawing with Music is so great, that arrangements have been made for courses in Public School Drawing in charge of the Director of the Art Department, details of which are given on pages 24 and 39.

Self-Help

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Student-workers should inquire in advance of the College Y. M. C. A.; Y. W. C. A., or the Registrar, University Hall, Evanston, Ill., for printed bulletin and personal advice. Employment of this kind is only given after a satisfactory personal interview between employer and applicant. Workers should arrive in Evanston at least a week before the opening of school and should bring sufficient money for tuition and incidentals.

Examinations

REGULAR EXAMINATIONS for classification and promotion are held at the close of each semester in the Theory studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Examinations in Applied Music are held at the close of the second and third year's work.

SPECIAL EXAMINATIONS are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *special examination* for the same item of credit.

SPECIAL EXAMINATIONS for credit in vocal or instrumental music are required of students in Public School and Community Music, whose instruction in those subjects has been elsewhere than in the School of Music.

The fee for a special examination is \$2.00.

Grades of Scholarship

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second exam-

ination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work required for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the assigned time.

Undergraduates are not allowed credit for work done *in absentia*. Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian upon request. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate the student's withdrawal from the theory classes.

Absence From Class Exercises

Students are expected to attend all regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirements in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

Students absenting themselves from the last recitation in any subject before a recess, or the first recitation in any subject after a recess, will be charged with a double absence in each instance.

General Information

Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.

The University is not responsible for the loss of any personal property belonging to any of the students in any building owned by the University, whether the loss occurs by theft, fire, or an unknown cause.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs \$45.00 a semester. More than one study costs the full tuition of \$75.00 a semester. Other small fees in addition.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students may not appear in public performances without consent of their instructors.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

The Summer School Bulletin and the School Announcement are issued in April and July, respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

PETER CHRISTIAN LUTKIN,
Dean.

Register of Students, 1917-1918

POSTGRADUATES

Anderson, Gladys Antoinette..	Greig, Clarissa Ella.....Evanston
.....Evanston	Hayes, May.....Dwight
Arnold, Frances Elizabeth...Chicago	Hazen, Dorothy.....Toulon
Austin, Bernice Lorena.....Chicago	Hebblethwaite, Anna Kathryn.
Campbell, Frances Stults.....	.....Evanston
.....Winnemucca, Nev.	Pratt, Mary Porter.....Evanston
Ericson, Edith Marguerite. Evanston	Rood, Mildred Elizabeth...Evanston
Falcon, Myrtle Nightingale....	Snider, Elthea.....Spencer, Ia.
.....Evanston	Vincent, Esther Hayes....Evanston
Goldsmith, Ruth Bowen....Chicago	Wessel, Mark Ernest.....Evanston

IN REGULAR COURSES

Abbanat, Florence...Aurora, Minn.	Boyd, Sylvia.....Story City, Ia.
Abel, Barbara.....Chicago	Boye, Louise Georgia.....Chicago
Adams, Lillian Elizabeth...Grayslake	Boylson, Lillian Jeanette...Chicago
Agle, Myrtle Fern.....Bloomington	Bradbridge, Violet Aileen.....
Aldridge, Leonard.....Evanston	.....Hutchinson, Kan.
Allman, Florence Elizabeth...	Bradford, Lois Ruth.....Evanston
.....Rensselaer, Ind.	Bradley, Eleanor.....Wilmette
Ammerman, Muriel Lucile....	Brady, Emma Cumine.Greeley, Colo.
.....Rock Island	Brady, Irma Cecelia. Evansville, Ind.
Anderson, Mabel Aleda.....	Brand, Lola.....Thompsonville
.....Champion, Alta., Can.	Briel, Marie Elizabeth.....Peru
Apple, Mamie Geneva.....	Broadbuss, Mary Lee.....Varna
.....Broken Bow, Neb.	Broberg, Myrtle Pearl.....
Armstrong, Susannah Winifred.	.....Manhattan, Kan.
.....Glencoe	Brobst, Myrtle Mae.....Freeport
Arnold, Ethel Fineta...Somerset, O.	Brouwer, Herman J..Holland, Mich.
Arnold, Lulu.....Mt. Carroll	Brown, Edith Tilroe.....Duquoin
Arnold, Pauline Mitchell...Evanston	Buck, Faith Miriam..Spirit Lake, Ia.
Arter, Elizabeth Lois.....Kewanee	Butterworth, Florence Myrtle..
Atkinson, Anna.....Astoria	.....Sedalia, Mo.
Austin, Ruth Blakelock....Chicago	Cain, Catherine Beverley. Lead, S. D.
Bacon, Ernst Lecher.....Chicago	Carstens, Blondena Hazel....
Balcar, Hedwieg Martha.....	.....Davenport, Ia.
.....Monticello, Ia.	Caywood, Mary Ruth.....
Baldwin, Marian Edith.....Warren	.....Everett, Wash.
Barras, Irene Alpha.Escanaba, Mich.	Cedargreen, Mae Elvena.....
Bear, Bess.....Ludlow	.....Clinton, Ia.
Beveridge, Elizabeth Beatrice..	Chapman, Frieda Foote.....
.....Muscatine, Ia	.....San Diego, Cal.
Becker, Grace Esther.....Evanston	Christenson, Celia Oriet.....
Becker, Gladys.....Muskegon, Mich.	.....St. Olaf, Ia.
Bell, Gladys Marilla.....Harvard	Cieslak, Joseph Stanley...Evanston
Beye, Faith Rumsey.....Oak Park	Clapp, Maurine.....Evanston
Bideau, Edwin H.....Chanute, Kan.	Cohn, Minnie.....Chicago
Blake, Mary Stella....Dubuque, Ia.	Collins, Lawrence W....Evanston
Bolinger, Dorothy.....Shelbyville	Craven, Isabel Neoma. Kadoka, S. D.
Bollman, Florence Rhea.....	Crawford, Dorothy Meredith..
.....Sturgis, Mich.	.....Fostoria, O.

- Crawford, Hassie Etta.....Benton
 Cummins, Helen Mary..Durango, Col.
 Curry, Irma Loraine.....Streator
 Curtis, Vivian Frances.....
 Columbia, Tenn.
 Dana, Marion Virginia..Topeka, Kan.
 David, Frances Elizabeth.....
 Trinidad, Colo.
 Dawson, Milley Blanche.....
 Grant City, Mo.
 Dennis, Aurelia Lettie.....
 Davenport, Ia.
 De Witt, Ruth.....Paris, Tex.
 Dodge, Sarah Ellen.....
 Lake Preston, S. D.
 Doran, Susan Ada.....Chicago
 Dubs, Rene Martha.....Barrington
 Edwards, Katharine.....Cotter, Ia.
 Endsley, Helen Gertrude.....Milford
 Engelhart, Dorothy...Wichita, Kan.
 Erickson, Alma Josephine.....
 Story City, Ia.
 Ervin, Victoria Rose....Chicago
 Erzinger, Ruth Eleanor...Kankakee
 Estes, Dorothy Harriet...
 Chicago Heights
 Farnham, Alice Alberta..Antigo, Wis.
 Faught, Neva.....Modesto, Cal.
 Fehling, Milton Holden...La Grange
 Finnell, Roberta Wylly...Maywood
 Fitschen, Esther Viela..Olivia, Minn.
 Foster, Elinor.....Evanston
 Foster, Ruth Salome...Mt. Carroll
 Frazee, Lillian Mildred..Moweaqua
 French, Gertrude Marie..Magnolia
 Fribley, Carol Acker...Pourbon, Ind.
 Fry, Gladys Frances.....
 Mcristown, Minn.
 Furness, Clifton Joseph.....
 Mooresville, Ind.
 Gallagher, Emma Marjorie..Chicago
 Galvin, Geraldine Margaret.....
 Martindale, Mont.
 Ganschow, Theodore Frederick.....
 Wells, Minn.
 Garvin, Winifred Clare.....
 Rensselaer, Ind.
 Gascoigne, Elizabeth Clements.....
 Evanston
 Genung, Elinor Sprague.....
 Amherst, Mass.
 Gilbert, Margaret Oriet...Oak Park
 Goettler, Elsie.....Chicago
 Gordon, Earle Addison.....
 Scottdale, Pa.
- Graham, Constance Geraldine.....
 Jonesboro, Ark.
 Grandland, Florence Mildred..
 Maywood
 Greene, Mildred Eva.....Evanston
 Grenoble, Mary Elizabeth.....Lena
 Grimm, Maie Elizabeth..Tarkio, Mo.
 Grove, Harry Morgan.....Chicago
 Gwin, Sarah Hughes...Shelby, Miss.
 Hamlin, Hattie Lloyd.....Chicago
 Hammer, Edith Iona..Kellogg, Idaho
 Hammond, Helen Harriet.....
 Highland Park
 Harmount, Anne...Chillicothe, Ohio
 Hart, Lelah Velma.....
 Minneapolis, Kan.
 Hartel, Berdie...Kansas City, Mo.
 Haskins, Jeane Elizabeth...Chicago
 Haskins, Olivia Norma.....
 Los Angeles, Cal.
 Hayes, Pauline...Worcester, Mass.
 Haynie, Dorothy Marie...Chicago
 Helmuth, Lucile Mary..Plymouth, O.
 Henry, Alda Elzefie...London Mills
 Hess, Caroline Estelle...
 Evansville, Ind.
 Hingeley, Margaret Edmunda..
 Evanston
 Holbrook, Eleanor Francis...Chicago
 Holliday, Mildred Catherine..
 Two Harbors, Minn.
 Homman, Neva...Silver Lake, Ind.
 Hood, Helen Esther.....Chicago
 Hoover, Verna Mae.....Sterling
 Horrie, Doris Eylene.....Flanagan
 House, Frances.....Galva
 Howard, Iva Grace...Sparta, Wis.
 Hrdlicka, Mame Mabel.....
 Carey Station
 Huffman, Opal Lorene.....
 Mooreland, Ind.
 Hutchinson, Aline Gertrude..
 Mt. Vernon
 Huth, Florence Christine...Chicago
 Jakes, Edna Frances.....
 West Lafayette, Mo.
 Johnson, Myrtle Viola..Fargo, N. D.
 Jones, Hazelle Lucine.....
 Brookville, Pa.
 Kennedy, Opal Corinne.....
 Chanute, Kan.
 Kilbourne, Katharine.....
 Rochester, Minn.
 Kirkpatrick, Mary.....Clayton
 Kisch, Harriette Mary....Evanston

- Knight, Alice Genevieve...Rockford
 Knobel, Emma Louise.....
 Lancaster, Wis.
 Knudsen, Mathilde Emmy....
 St. Charles
 Kuhn, Myra Alice....West Chicago
 Land, Frances Louise.....Ridgway
 Ledger, Winifred Merriam.Rockford
 Lees, Lineta Elmina.....Elgin
 Leppla, Madelen....Chadron, Neb.
 Lloyd, Bessie.....Genoa
 Loar, Romaine Braden.Bloomington
 Long, Robert Clifton.....
 W. Lafayette, Ind.
 Macpherson, Catherine....Evanston
 Mail, Marian Margaret.....
 Vincennes, Ind.
 Marks, Grace Alice.....Woodstock
 Martin, Raymond Ellsworth...
 Winfield, Kan.
 Martindale, Eunice Irene.....
 Silver Lake, Ind.
 Masters, Gladys Alice.....Chicago
 Matthias, Dorothea..Maquoketa, Ia.
 McCoid, Helen Marianne..Logan, Ia.
 McCosh, Jean.....Mount Morris
 McCosh, Marion....Mount Morris
 McGiffin, Hadassah..Fremont, Neb.
 McGilvray, Rose Mae.....Chicago
 McKee, Betha Marie...Stuart, Ia.
 McMillan, Margaret.....Wilmette
 Meents, Mildred R.....Ashkum
 Melrose, Harriet Janette..Grayville
 Menig, Mary Lucile..Kokomo, Ind.
 Miller, Marie Elizabeth....Britt, Ia.
 Mitchell, Maurie.....Danville
 Montross, Flora Jane.....
 Goodland, Ind.
 Moore, Hazel Lillian.....Chicago
 Morris, Ruth Jeanette.....
 Youngstown, O.
 Morrow, Mary Bernice.....Elgin
 Morton, Hetha Leo.....Onarga
 Mueller, Frances Elfrieda....
 Davenport, Ia.
 Munroe, Lucinda Ramsey....
 Eagle, Mich.
 Murdoch, Margaret.....
 Sioux Rapids, Ia.
 Murfin, Mabel Ethel.....Evanston
 Murphy, Mildred Lucy.....
 Lafayette, Ind.
 Murray, Sarah Floy...Austin, Minn.
 Myers, Meta Elaine.....Evanston
 Nelson, Helen.....Bedford, Ia.
 Nischwitz, Sadie Anne.....Havana
 Noren, Yerda Elizabeth.Upson, Wis.
 Norton, Jessie Blythe..Liberty, Mo.
 Norton, Margaret Woodson...
 Liberty, Mo.
 Nott, Ella Marie.....Galva
 Obert, Lucille Carolyn.Atwood, Kan.
 Omansky, Dora.....Chicago
 Ostrander, Florence Irene..Chicago
 Otis, Anna Pearl....Durango, Colo.
 Owen, Norma Vera..San Diego, Cal.
 Palmer, Abbie Effie.....
 Yates Center, Kan.
 Pearce, Glenn Lawrence.....
 Caldwell, Kan.
 Pearson, Mabel Esther....Biggsville
 Peterson, Mayme Ruth.....Orion
 Pfetzing, Margarita Kathleen..
 Havana
 Phelps, Izeyl.....Wilmette
 Philleo, Marion Jeannette.....
 Grand Rapids, Wis.
 Pilon, Marjorie Belle.....Belvidere
 Plumadore, Melba Nannette...
 Ft. Wayne, Ind.
 Porter, Helen Elizabeth...Rockford
 Porter, Lillian Roberta..Cicero, Ind.
 Potter, Lucille Margaret...Marion
 Prass, Lillian Wilbers.....
 La Fayette, Ind.
 Proud, Kathleen....St. Joseph, Mo.
 Purcell, Kathryn Wallace..Evanston
 Rainey, Pearl.....Mt. Vernon
 Rayner, Gertrude Elizabeth...Elgin
 Reed, Jewel.....Dana, Ind.
 Reid, Mary Strong.....Evanston
 Reimann, Maybelle.....Hull, Ia.
 Riddle, Donald Wayne...Evanston
 Roberts, Marie Estella.....
 Twin Falls, Idaho
 Rockwell, Helen Lenore.....
 Colorado Springs, Colo.
 Rose, Edith Belle.....Bement
 Row, Kathleen Ethel....Evanston
 Ruder, Paula Louise..Wausau, Wis.
 Ruff, Madeleine Helen....Chicago
 Ruffner, Ruby Harriet.....
 Blue Springs, Mo.
 Sandidge, Daisy...Ft. Worth, Tex.
 Schaffter, Dorothy..Eagle Grove, Ia.
 Schneider, Laura Louise....Chicago
 Scofield, Besse Loretta.Crisman, Ind.
 Scoggins, Estelle Seals.....
 St. Louis, Mo.
 Scott, Mildred Mae.....Chicago

- Seibold, Hope Della...Danbury, Ia.
 Severinghaus, Esther Louise....
 Wheeling, W. Va.
 Severinghaus, Lois Katherine...
 New Albany, Ind.
 Seymour, Ruth Webster.....
 La Porte, Ind.
 Sheinin, Bernard.....Chicago
 Slagle, Elizabeth Thayer....Chicago
 Slaten, Helen Mabel....La Grange
 Smith, Helen Valeria.....Joliet
 Smith, Hildred Elore.....
 Plainview, Neb.
 Smith, Ruth Hannah.Portland, Mich.
 Spencer, Mildred Isabel.....
 Kansas City, Mo.
 Stark, Lucile.....Flint, Mich.
 Sternfield, Edith Alice....Chicago
 Stevens, Elizabeth Margaret.Geneseo
 Stevens, Eunice Lucile.....
 Ironwood, Mich.
 Stevens, Frances Ward....Tamaroa
 Storlie, Judith.Spring Valley, Minn.
 Stromberg, Lillian Elliott.....
 Escanaba, Mich.
 Szymanski, Marion.....Chicago
 Taggart, Bernice Lenore.....
 Marlette, Mich.
 Tallman, Richard Dean.....
 Des Moines, Ia.
 Tangney, Helen Bettina.Sheldon, Ia.
 Tanner, Willie Mae.....
 Birmingham, Ala.
 Tate, Meca Minerva..Kokomo, Ind.
 Taylor, Frances Marjory.....
 Libertyville
- Terbush, Mary Adelaide.Flint, Mich.
 Thomas, Mary Rowena..Milton, Ore.
 Thorberg, Ida Pauline.....
 Mandan, N. D.
 Thorberg, Lillian Cecelia.....
 Mandan, N. D.
 Towner, Martha...Muskegon, Mich.
 Treat, Jessie Luella.....
 Coldwater, Mich.
 Ullrick, Alma Frances.....Evanston
 Ullrick, D. S.....Evanston
 Upperman, Armored Marie...Peoria
 Van Sickle, Pauline Marie.....
 Frankfort, Ind.
 Waddell, Wilma Rosamond....
 Otterbein, Ind.
 Walker, Pauline Elizabeth....
 Bedford, Ia
 Waltz, Gertrude Esther.....
 New Palestine, Ind.
 Waterhouse, Muriel Lucille...
 Kendallville, Ind.
 Watt, Jane Churchill....Evanston
 Weil, Le Roy William.....
 New Brunswick, N. J.
 White, Jones Chesla....Georgetown
 Wigginton, Edna Cathleen..Lincoln
 Williams, Miriam Elizabeth....
 Carthage
 Wohlers, Cora Ann.Rock Rapids, Ia.
 Wolk, Bertha Emelie..Seymour, Wis.
 Wray, Nellie.....Maryville, Mo.
 Wright, Marjorie.....
 Park Rapids, Minn.
 Young, Ruth Evelyn...Winfield, Ia.
 Younklin, Helen May..Lone Tree, Ia.

SPECIAL STUDENTS

- Anderson, Ruth.....Evanston
 Andrews, Anne.....Evanston
 Austin, Isabel Louise.....Chicago
 Babcock, George Newton.....
 Harper, Kan.
 Baird, Anne Opal...Chanute, Kan.
 Baird, Mildred W.....Evanston
 Ballenger, Frances Louise.....
 Flint, Mich.
 Barker, Esther Inez..Janesville, Wis.
 Bartholf, Katherine.....Glencoe
 Beckwith, Helen.....Glencoe
 Bell, Samuel Joseph.....
 Hot Springs, Ark.
 Bennett, Arthur Vincent.....
 Des Moines, Ia.
- Bird, Berniedeen.....Harrisburg
 Black, Ruth Janet.....Mendota
 Blaine, Erma Bernice.....Evanston
 Blaine, Robert Frances...Evanston
 Blaine, Thelma Ailene....Evanston
 Blair, Mary Constance...Winslow
 Borchers, Orville Jennings....
 German Valley
 Bovard, Alice May.....Evanston
 Bretz, Ruth Cathrine.Freeport, Mich.
 Brown, Ruth Evelyn.Chelsea, Mass.
 Browne, Helen M.....Chicago
 Brummitt, Mary Helen.....
 New Carlisle, Ind.
 Busby, Lois.....Rose Hill, Ia.
 Butzow, Blanche Johnson..Evanston

- Campbell, Alys Birdine.....
 Topeka, Kan.
 Charleston, Thurman Fred....
 Marshall, Mo.
 Cloud, Nellie.....Evanston
 Collins, Agnes Mary.....
 North Bend, Neb.
 Cook, Allan Thompson.....
 Mexico, N. Y.
 Crays, Dwight Lyman.....
 E. Chicago, Ind.
 Crocker, Joan Philbrook.....Maroa
 Crosier, Ethel Beatrice....Geneseo
 Day, Jeannette..Columbus Grove, O.
 Doble, Eleanor.....Evanston
 Ehrat, Helen Florence.....Chicago
 Elliott, John.....Evanston
 Erickson, Edith Adeline.....
 Story City, Ia.
 Erickson, Elsie May.....Evanston
 Fabian, Margaret.....Evanston
 Ferry, Neva Irene.....Cushing, Ia.
 Finger, Dorothy Doolyn.....
 Ft. Collins, Colo.
 Finnup, Gladys..Garden City, Kan.
 Fisher, Pauline Mary.....
 Middletown, N. Y.
 Fowler, Janet.....Evanston
 Garnsey, Marvel Marie.....
 Adrian, Mich.
 Gillson, Florence Alexandria...
 Wilmette
 Glasner, Cora Lillian.....Evanston
 Goff, Ruth.....Evanston
 Grier, Mary Rhoda.....Evanston
 Hadlock, Ann Rhys.....Evanston
 Hall, Gladys Edith.....Chicago
 Hall, Marion Ferris.....Evanston
 Hancher, George.....Evanston
 Harding, Ruth Allen.....
 South Bend, Ind.
 Harper, Kathryne Harte..Evanston
 Healy, Irma Elsie....Durand, Mich.
 Helmuth, Willard Clancy.....
 Plymouth, O.
 Hicks, Nina Rae.....Churdan, Ia.
 Hoffman, Alma Dorothea..Maywood
 Horn, Leona E.....Evanston
 Hughes, Elizabeth Rosaline..Chicago
 Hughes, Mary Angeline....Chicago
 Huguenin, Sarah.....Wilmette
 Hurlbut, Hazel.....Wibaux, Mont.
 Ingersoll, Hazel Dell..Duluth, Minn.
 Irwin, Louise.....Chicago
 Jackson, Carolyn Emily.....
 Hubbard Woods
 Jackson, Jean.....Hubbard Woods
 Jackson, Pauline.....Marion
 Jacobsen, Astrid.....Wilmette
 Jenkinson, Laura Marie.....
 Sheldon, Ia.
 Jones, Alice Elizabeth.....
 Manchester, Ia.
 Joyner, Grace Elizabeth....Chicago
 Kaiser, Mildred Julia.....Chicago
 Kasch, Minie Ivis.....Elliot, Ia.
 Kellner, Cora Belle..Sioux City, Ia.
 Kelsey, Lila.....Evanston
 Kent, Harold Winfield.....Chicago
 Kirschner, Hortense Raphael..
 Bozeman, Mont.
 Klein-Smid, Adah.....Evanston
 Knight, Margaret Anne.....
 Jonesboro, Ark.
 Kohl, Marjorie.....Wayne, Neb.
 La Londe, Clarabelle.....Evanston
 League, Edith Nellie.Galveston, Tex.
 Lewis, Clementine Elizabeth..
 Evanston
 Lewis, Laura Wheeler....Evanston
 Lovett, Gaby.....Corsicana, Tex.
 Ludlow, Elizabeth Hartwel!....
 Evanston
 Madsen, Dorothy Maud..Winnetka
 Magill, Mary Charlotte...Evanston
 Maltby, Clarence.....Evanston
 Martyn, Helen Bernice.....
 Wabasha, Minn.
 Matson, Nettie.....Taylor, Wis.
 McCauley, Helen M.....Evanston
 McCoy, Frederick Douglas....
 Evanston
 McCutcheon, Katharine Mildred
 Galva
 McDonald, Irene Esther.....
 Laurium, Mich.
 McKinney, Grace Katherine..
 Wingate, Ind.
 Mead, George Wiley.....
 Siloam Springs, Ark.
 Meeker, Edna.....Evanston
 Meighan, Kathleen Annette..
 Preston, Minn.
 Miller, Florence Neil.....Chicago
 Miller, Jessie Irene.....Chicago
 Miller, Mary.....Chicago
 Millhouse, George.....Galena
 Moe, Ellen.....Elk Rapids, N. D.
 Moses, Marion Alaska.....Chicago

- Mueller, Elsa Estelle.....Evanston
 Olson, Aimee.....Winona, Minn.
 Olson, Amy Sylvia...Preston, Minn.
 Ostermann, Minchen Martha..
Evanston
 Park, Helen Isabel.....Evanston
 Partlow, Edna Mosetta....Danville
 Philps, Elizabeth Mason....Chicago
 Pickell, Ruth Deborah.....
Northwood, Ia.
 Pierce, Susannah Cornelia..Duquoin
 Pilcher, William Edward, Jr...
Louisville, Ky.
 Plapp, Doris Anna.....Chicago
 Princell, Letitia Gallagher.Evanston
 Read, Dorothea Louise....Evanston
 Remmers, Georgia Wade...Chicago
 Rhoads, Frances Louella.Rock Island
 Riggs, Andrew Way.Des Moines, Ia.
 Riley, Dorothy.....Evanston
 Robertson, Vida Virginia.....
Great Falls, Mont.
 Ross, Juanita Mildred.....
Blackwell, Okla.
 Ryerson, Lucille Varian...Evanston
 Sager, Ruth.....Belvidere
 Salzenstein, Leroy J.....Virginia
 Schulte, Laura.....Havana
 Semelroth, Anna Johnson...Evanston
 Shaw, Juanita Elizabeth....Chicago
 Sheldon, Lucille Calhoun.....
Randolph, N. Y.
 Shotwell, Frances Aronson..Chicago
 Simmon, Mary Dell....Easton, Mo.
 Spiller, Mabel Marguerite..Gardner
 Staley, Velma.....Evanston
 Starrett, Josephine.Central City, Neb.
 Stoker, Lucile M.....Winnetka
 Strong, Kenneth Bowman.....
Lakewood, Ohio
 Stuhmer, Johanne....Idaville, Ind.
 Stuhmer, Rosetta....Idaville, Ind.
 Taylor, Margaret.....Kenilworth
 Thiede, Henry W.....Evanston
 Thiehoff, Ora Allene...Omaha, Neb.
 Thoman, Dorothy.....Evanston
 Thompson, Vera Anita.....
Monroe Center
 Turner, Beatrice.....Evanston
 Turner, Bessie Allen....Evanston
 Ullrich, Alice Breyspraak....
Evanston
 Vail, Marjorie.....Chariton, Ia.
 Van Meter, Hazel...Van Meter, Ia.
 Wagner, Matilda Florence.Evanston
 Wagner, Miriam.....Evanston
 Wheat, Louise.....Evanston
 Wightman, Margaret Mary...
Evanston
 Williams, Amelia Priscilla...Geneva
 Williams, Loraine.....Evanston
 Willoughby, Harold..Nashua, N. H.
 Winters, Naomi Aneta...Evanston
 Witt, Lillian Maynard.....
Little Rock, Ark.
 Wood, Myrtle Oxailia....Iowa City
 Wood, Zita Van Gundy.....
Wichita, Kan.
 Wuthrich, Marta.....
Aaran, Switzerland

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

- Anderson, Earl Reynard...Evanston
 Anderson, Elinor.....Evanston
 Anderson, Ethel.....Evanston
 Anthony, Janet Church...Evanston
 Badger, Margaret Yeoman.Evanston
 Baird, Orville I.....Evanston
 Ballard, Lucile Porter....Evanston
 Balmer, Louise.....Evanston
 Barchard, Phyllis.....Evanston
 Barnes, Marion Burton...Evanston
 Barnett, Sarah Gertrude...Evanston
 Batchelder, Grant.....Evanston
 Batchelder, Lucile Virginia.Evanston
 Bennett, John Lewis.....Evanston
 Bergman, Edna.....Evanston
 Bergman, Hedda.....Evanston
 Bergman, Olga.....Evanston
 Berry, Fred.....Evanston
 Bisbee, Muriel.....Evanston
 Blaine, Elma Lyle.....Evanston
 Borncamp, Lillian.....Evanston
 Buntin, Isabel.....Evanston
 Buresh, Charles Harry...Evanston
 Burke, Dorothy Charlotte..Chicago
 Buswell, Florence.....Evanston
 Camp, Elliott Sterling....Evanston
 Camp, Rufus Swinge.....Evanston
 Campbell, Donald, Jr....Evanston
 Campbell, Elizabeth Bates.Evanston
 Carlson, Ruth Engborg...Evanston
 Chamberlain, Mary Louise.Evanston
 Chapman, Helen.....Evanston
 Clark, Breckenridge Tompkins
Evanston

Clapp, Carol Mariette....	Evanston
Clayton, Nellie Bertha....	Evanston
Collins, Hugh Carlisle....	Evanston
Cook, Eleanor Emma....	Evanston
Cook, Elizabeth Dewar....	Evanston
Cook, Maydown....	Evanston
Craig, John....	Evanston
Crane, William Piers, Jr....	Evanston
Dalley, Victoria Alberta....	Evanston
Danner, John Nicholas, Jr....	Evanston
Drew, Gertrude....	Evanston
Day, Mary....	Evanston
Dubin, Eugene....	Chicago
Dunham, Charles Little....	Evanston
Dyche, Helen Scripps....	Evanston
Dyche, Ruth Caroline....	Evanston
Eddy, Margaret....	Evanston
Eiselen, Elizabeth....	Evanston
Farmer, Faith....	Evanston
Forbes, Preston....	Evanston
Foster, Mary Le Neve....	Evanston
Fowler, Aurel Grace....	Evanston
Franklin, Wesley George....	Chicago
Franz, Dorothy....	Evanston
Garnett, Gordon....	Evanston
Gauger, Gladys....	Evanston
Gillette, Robert....	Evanston
Gillis, Dorothy....	Evanston
Gillis, Lillian Ethel....	Evanston
Goddard, Beryl Gwendolyn....	Evanston
Green, Gladys....	Evanston
Hallman, Alice Catherine....	Evanston
Hanna, Nanelie May....	Evanston
Harman, Robert....	Evanston
Harman, Verona....	Evanston
Haugan, Carolyn Curtis....	Evanston
Heany, Alice....	Evanston
Heilman, Gwen....	Evanston
Hinde, Hubbard K. III....	Evanston
Heppner, Louise....	Evanston
Howard, Margaret....	Evanston
Hunt, Mary....	Evanston
Hunter, Harriet....	Evanston
Hyatt, Marge Carrie....	Evanston
Hynes, Barbara Ellen....	Chicago
Irwin, Emily Alice....	Chicago
Jahn, Charlotte....	Evanston
Jonas, Hope....	Chicago
Jones, Muriel....	Evanston
Kearns, Florence....	Evanston
Kearns, J. Edward....	Evanston
Keller, Paul....	Evanston
Kelly, Barbara....	Evanston
Kelly, Burnham....	Evanston
Kelly, Ellen....	Evanston
Kelly, Ethel....	Evanston
Kelly, Margaret....	Evanston
Kenley, Hazel May....	Evanston
Kelsey, Preston Halladay....	Evanston
Koretz, Mentor....	Evanston
Leonard, Dorothy Edith....	Evanston
Levy, Frances Rose....	Wilmette
Lewis, Avis....	Evanston
Lewis, Miriam....	Evanston
List, Arthur....	Evanston
Lundberg, Harold Hoge....	Wilmette
MacFarland, Dorothy....	Wilmette
MacFarland, Ruth....	Wilmette
Mackenzie, Mary Courtney....	Evanston
Markle, Genevieve....	Winnetka
Metz, Dorothy....	Evanston
McCarthy, Janet....	Evanston
McCarthy, Lucy....	Evanston
McConathy, Osbourne William....	Evanston
McCravey, Minnie....	Evanston
McGill, Janet Shores....	Evanston
McGill, Virginia Randolph....	Evanston
McEwen, Ernest George....	Evanston
McGuigan, Eleanor....	Evanston
McKay, William Dayton....	Evanston
McLaren, Helen Madaline....	Evanston
Mitchell, Robert Baird....	Evanston
Morehouse, Merritt Dutton....	Evanston
Nichols, Sybil....	Evanston
Oaten, Alice Margery....	Evanston
Oliver, Jané Elizabeth....	Evanston
Parker, Genevieve....	Evanston
Parkhill, Bruce Simeral....	Evanston
Pearson, Allen....	Evanston
Pearson, Dorothy....	Evanston
Poole, Arthur Barnard....	Kenilworth
Poole, Barbara....	Kenilworth
Pope, Isabel....	Evanston
Putnam, Marion....	Evanston
Reed, Barbara Annette....	Evanston
Robinson, Elizabeth....	Evanston
Robinson, Grace....	Evanston
Rosendahl, Eleanor Violet....	Evanston
Rosendahl, Marie....	Evanston
Rubo, Helen....	Evanston
Saunders, Timothy Crawford....	Evanston
Schofield, Edna Marie....	Chicago
Schofield, Margaret....	Chicago
Scoll, David Earl....	Evanston
Scoll, Hannah Leah....	Evanston

Scott, Robert.....	Evanston	Truska, Ruth.....	Wilmette
Scurlock, Catherine Golton.....	Evanston	Rew, Ada Katharine.....	Evanston
Sherland, Jennie Louise.....	Evanston	Turner, Thomas Fearing.....	Evanston
Sherland, Sidney Donald.....	Evanston	Underwood, Josephine Cronkhite.....	Evanston
Sissman, Louis.....	Evanston	Vaughan, Gordon Miller.....	Evanston
Skewes, Lawrence.....	Wilmette	Verrall, Helen.....	Evanston
Slomka, Mary Julia.....	Evanston	Wheeler, Edward Dinsmore.....	Kenilworth
Smith, Herbert Laurence.....	Evanston	Wilson, Mary Elizabeth.....	Evanston
Stryker, Edith.....	Evanston	Woodcock, Robert Wilson.....	Evanston
Thoma, Hattie Anita.....	Evanston	Worstell, Marian.....	Evanston
Thrall, Edith Flint.....	Evanston	Yerkes, Mildred.....	Evanston
Tobin, Alice Rosamond.....	Evanston	Yunkers, John Alexander.....	Wilmette
Torcom, Milton, Jr.....	Evanston	Yunkers, Nathalie Madeline.....	Wilmette
Torcom, Myrtle Elizabeth.....	Evanston		
Town, Eleanor.....	Wilmette		
Towne, William.....	Evanston		

Summer School of 1917

REGULAR COURSE STUDENTS

Austin, Lester Cleveland.....	Memphis, Tenn.	Fleming, Geraldine Marie.....	Eau Claire, Wis.
Austin, Minnie Brumby.....	Edwards, Miss.	Gaddis, Elsie P.....	Bolton, Miss.
Austin, Ruth Blakelock.....	Chicago	Garvin, Winifred Clare.....	Rensselaer, Ind.
Backus, Edna Mae.....	Colorado Springs, Colo.	Glomski, Hyacinthe Marie Rita.....	Chicago
Baker, Gola Floy.....	Chicago	Graham, Constance Geraldine.....	Jonesboro, Ark.
Balmer, Christine Alicia.....	Cambridge, Mass.	Greenawalt, Metta Edith.....	Jeannette, Pa.
Bartlett, Gertrude Clara.....	Eau Claire, Wis.	Hannen, Helen M.....	Detroit, Mich.
Bell, Margaret Byrd.....	Paris, Tex.	Hatten, Alice Mae.....	Albany, Ala.
Bent, Hazel Florence.....	Wabash, Ind.	Hawkinson, Mabel.....	Virginia, Minn.
Bohling, Adele Eugene.....	Pontiac, Ill.	Hawver, Paul Loren.....	Decatur
Boone, Tommye.....	Haskell, Tex.	Herzog, Marie Louise.....	Chicago
Bourne, Madge Mae.....	Omaha, Neb.	Hobbs, Theodosia Jane.....	Council Bluffs, Ia.
Burrell, Edith Marian.....	Freeport	Holbrook, Eleanor Frances.....	Chicago
Carpenter, Rosa Lillian.....	Bowling Green, Ky.	Hovland, Agnes Josifine.....	Virginia, Minn.
Caton, Clifford Asa.....	Fresno, Ohio	Ibbotson, Helen Bland.....	Chicago
Clapp, Maurine.....	Evanston	Irons, Mayme Ethel.....	Rockford
Crawford, Hassie.....	Benton	Jebe, Ferdinand Henry.....	Appleton, Wis.
Dahl, Gerhard Hamlet.....	Sioux Falls, S. D.	Johnson, Josephine.....	Charles City, Ia.
Dailey, Clara Teresa.....	Peoria	Jones, Elsie Lillian.....	Duluth, Minn.
Dennis, Charles Maschal.....	San Jose, Cal.	Jones, Esther Harding.....	Evanston
Dodd, Jessie.....	Charles City, Ia.	Keane, Pauline Campion.....	Fergus Falls, Minn.
Ebersole, Elvina Steiner.....	Goshen, Ind.	King, Edna Marion.....	Urbana
Eisenhart, Gladys Campbell.....	Streator	Knapp, George Edwin.....	Mt. Pleasant, Mich.
Fargo, Dorothy Marilla.....	Lake Mills, Wis.		

- Long, Calla Dutcher..... Oklahoma City, Okla.
 MacDonald, Norma Kathleen..... Riverton, Minn.
 Marzian, Vera Adelaide..... Madison, S. D.
 McCoy, Sallie Mays.. Ardmore, Okla.
 McLaughlin, Mary Minerva.. Chicago
 McLaughlin, Maude Lillian... Milford, Ind.
 Melin, Mabel Eleanor.. Duluth, Minn
 Merritt, Cora Leone..... Chicago
 Murfin, Mabel Ethel..... Evanston
 Murrie, Katherine..... Austin, Tex.
 Musselman, Ada..... Omaha, Neb.
 Myers, Fannie..... Omaha, Neb.
 Myers, Meta Elaine..... Evanston
 Nelson, Nell Ben..... Corinth, Miss.
 Olin, Anna M..... Muncie, Ind.
 Owen, Norma Vera.. San Diego, Cal.
 Palmer, Claude Earl..... Evanston
 Partlow, Edna Mosetta..... Danville
 Phillis, Edith May..... Girard, Kan.
 Porter, Marguerite Stratford.. Ocala, Fla.
 Randall, Hetty May..... Hebron
 Rickards, Ruth Marie..... Centralia
 Roberts, Bernice Marie..... Madison, S. D.
- Roemer, Berenice Marion.. Waukegan
 Rollman, Vesta Marie..... Brookville, O.
 Schmidt, Aimee Louise..... Davenport, Ia.
 Schneider, Laura Louise... Chicago
 Schuetz, Alma Katherine.. Mendota
 Sheldon, Luciele Calhoun.... Randolph, N. Y.
 Shirk, Ellen..... Brookville, Ind.
 Shute, Florence L... Pittsburgh, Pa.
 Skartvedt, Agnes E.... Canton, S. D.
 Smith, Fred George..... Fort Smith, Ark.
 Smith, Herman Frederick.... Smithland, Ia.
 Swain, Louise..... Decatur
 Swanson, Alice Winifred.. Osage, Ia.
 Sweeny, Esther Ann... Pueblo, Colo.
 Warner, Winifred..... Duluth, Minn.
 Williamson, Ella Marian..... Paducah, Ky.
 Wolk, Bertha Emilie.. Seymour, Wis.
 Woodson, Myrtle Florence.. Chicago
 Worden, Lucile Probasco..... Kalamazoo, Mich.
 Wray, Nellie..... Maryville, Mo.
 Wyckoff, Zelpha Myrle.... Bushnell
 Young, Etta Mary... Havelock, Neb.

SPECIAL STUDENTS

- Anderson, Gladys..... Evanston
 Anderson, Katharine Alice... Salina, Kan.
 Beery, Leon Felix..... Elgin
 Bell, Samuel Joseph..... Hot Springs, Ark.
 Brown, Callie Louise..... Ada, Okla.
 Carter, Helen Hyde..... Winnetka
 Coffland, Odessa Dell..... Richland Center, Wis.
 Elrod, Nelle..... Salina, Kan.
 Elsner, Erna Doris.. La Grange, Ind.
 Grobee, Alma Cathryn.. Atlantic, Ia.
 Grobee, Della Elizabeth..... Atlantic, Ia.
 Gwin, Sarah Hughes.. Shelby, Miss.
 Huguenin, Sara..... Wilmette
 Keller, Emma Katherine.. Ada, Okla.
 Kemp, Cecile..... Evanston
 King, Elizabeth Jane.. Norman, Okla.
 Kisch, Mary Harriette.... Evanston
 Kline, Carrie Gertrude.... Evanston
 Knebel, Lewis McBurney... Wilmette
- Law, Lillian..... Sabinal, Tex.
 Lewis, Irma Jane.. Yates Center, Kan.
 Lovett, Gaby..... Corsicana, Tex.
 Matson, Nettie..... Taylor, Wis.
 Meloney, Grace Beatrice.. Marion, Ia.
 Merubia, M. Louise..... La Paz, Bolivia, S. A
 Miller, Minetta May..... Evanston
 Morgan, Russell Van Dyke... La Crosse, Wis.
 Mosiman, Estelle.. Middletown, Ohio
 Mueller, Marguerite Charlotte.. Chicago
 Murphy, Mary Ann... Versailles, O.
 Owen, Eunice Marie..... Mokena
 Proetz, Victor Hugo.. St. Louis, Mo.
 Rathbun, Vivien Katherine... Evanston
 Roessler, Melanie Mary... Evanston
 Salseider, Margaret Beatrice.. Evanston
 Schoch, Caroline Pauline Barbara..... Evanston

Shields, Gladys Adel. Virginia, Minn.
 Speck, Gertrude Alice.....
 Owensville, Ind.
 Ullrick, Frances Roe..... Evanston
 Victor, Lottie..... Larned, Kan.
 Waltz, Gertrude Esther.....
 New Palestine, Ind.
 Weaver, Paul J..... Madison, Wis.

Wheat, Louise..... Peoria
 Williamson, Fannie Holme.....
 Grand Cane, La.
 Wilson, Corinne Gwenavere...
 Dallas, Tex.
 Wilson, Edith..... Evanston
 Winch, Edith..... Hull, Ia.
 Wuthrich, Marti. Aaran, Switzerland

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Anderson, Margaret..... Evanston
 Atwater, Horace Brewster. Evanston
 Carlson, Grace Dorothy... Evanston
 Carlson, Ruth..... Evanston
 Clancy, Louise..... Winnetka
 Clapp, Carol Mariette.... Evanston
 Crane, William Piers.... Evanston
 Cromwell, Janet..... Evanston
 Danner, John Nicholas, Jr. Evanston
 Hallman, Alice..... Evanston
 Hanna, Nanelie Mae..... Evanston
 Hutt, Richard Keeton.... Evanston
 Jacobsen, Astrid..... Wilmette
 Jahn, Charlotte..... Evanston
 Koretz, Mentor Henry... Evanston
 Levy, Frances Rose..... Wilmette
 Lewis, Miriam..... Evanston

Markle, Genevieve..... Evanston
 McKay, William Dayton.. Evanston
 Mead, Anna Loretto..... Evanston
 Oaten, Alice Margery.... Evanston
 Pearson, Dorothy..... Evanston
 Pearson, Joseph Allen.... Evanston
 Salene, Henning Frederick. Evanston
 Skewes, Laurence Earle... Wilmette
 Slomka, Mary Julia..... Evanston
 Smith, Herbert..... Evanston
 Stevenson, Cornelia Alberta...
 Evanston
 Stevenson, Florence Boone. Evanston
 Stevenson, Frank Edmund. Evanston
 Stryker, Edith..... Oak Park
 Tolman, Marjorie..... Evanston
 Turner, Thomas Fearing.. Evanston

Appendix

Program of the Tenth Festival of The Chicago North Shore Festival Association, May 27th to June 1st, 1918

FIRST CONCERT—Monday, May 27, 1918, 8:15 p. m.

CONDUCTOR—Mr. Lutkin

Choral Finale from the "Festival Overture".....Arne Oldberg
"Caractacus".....Edward Elgar

SOLOISTS— Marie Sundelius.....Soprano
Paul Althouse.....Tenor
Arthur Middleton.....Baritone
Burton Thatcher.....Bass

The Festival Chorus of 600 Singers.

The Minneapolis Symphony Orchestra.

SECOND CONCERT—"ARTISTS' NIGHT"

Tuesday, May 28, 1918, 8:15 p. m.

CONDUCTOR—Mr. Oberhoffer

SOLOIST—Lucien Muratore.....Tenor
The Minneapolis Symphony Orchestra.

Overture—"Le Roi d'Ys".....Lalo

Aria—Aubade from "Le Roi d'Ys".....Lalo
Mr. Muratore

Unfinished Symphony.....Schubert
Songs—

Berceuse Triste.....Hue

L'Ane Blanc.....Hue

Mr. Muratore

Deux Peintures.....Borowski

Aria, Lament from "Pagliacci".....Leoncavallo

Mr. Muratore

Symphonic Sketch ("My Jubilee").....Chadwick

THIRD CONCERT—Thursday, May 30, 1918, 8:15 p. m.

CONDUCTORS—Mr. Oberhoffer, Mr. Lutkin

Overture, Leonore, No. 3.....Beethoven

The Rhapsody of St. Bernard.....David Stanley Smith
Premiere Performance

SOLOISTS—Lenora Sparkes.....Soprano

Nevada Van der Veer.....Contralto

Reed Miller.....Tenor

Reinald Werrenrath.....Bass

The Festival Chorus of 600 Singers.

Young Ladies' Chorus of 300 Singers.

A Cappella Choir of 30 Singers.

The Minneapolis Symphony Orchestra.

FOURTH (Children's) CONCERT—Saturday, June 1, 1918, at 2:15 p. m.

CONDUCTORS—Mr. Oberhoffer, Mr. McConathy

- SOLOISTS—Emilio de Gogorza.....Baritone
 Tsianina.....Indian Mezzo-Soprano
 Children's Chorus of 1,500 Voices.
 The Minneapolis Symphony Orchestra.
- America.....Carey
 Overture (William Tell).....Rossini
 Aria, Dio possente from "Faust".....Gounod
 Mr. de Gogorza
- Cantata, Hiawatha's Childhood.....Whitely
 Tsianina and Children's Chorus
- Chorus, The Lost Chord.....Sullivan
 Children's Chorus
- Songs—
 Invocation to Sun God (Zuni).....Troyer
 Blanket Song, or Lover's Proposal.....Richard Burton
 Her Shadow (Ojibway Canoe Song).....Burton-Cadman
 Tsianina
- Suite, "Woodland Sketches".....MacDowell
- Arias—
 "Pauvre Martyr Obscur" from "Patrie".....Paladilhe
 Serenade from "Faust".....Berlioz
 Mr. de Gogorza
- Patriotic Songs—
 Garibaldi's Hymn.....Italy
 Rule Britannia.....Great Britain
 The Marseillaise.....France
 The Star Spangled Banner.....United States

FIFTH CONCERT—OPERATIC NIGHT

Saturday, June 1, 1918, 8:15 p. m.

CONDUCTORS—Mr. Oberhoffer, Mr. Lutkin

- SOLOIST—Amelita Galli-Curci.....Soprano
 The Festival Chorus of 600 Singers.
 The Minneapolis Symphony Orchestra.
- Overture, Sakuntala.....Goldmark
- Aria—Una voce poco fa (Barbiere di Seville).....Rossini
 Mme. Galli-Curci
- Romanza from Fifth Symphony (2nd movement).....Tschaikowsky
- Chorus—"Peace with a Sword".....Mabel W. Daniels
- Songs—
 "The Lass with a Delicate Air".....Arne
 Crepuscule.....Massenet
 Carceleras (in Spanish).....Chapi
 Mme. Galli-Curci
 Homer Samuels, accompanist
- Symphonic Poem, "Ultava" (The River Moldau).....Smetana
- Aria—Shadow Song from "Dinorah".....Meyerbeer
 Mme. Galli-Curci
 Homer Samuels, accompanist.
- Chorus—Polevetsian Dance from "Prince Igor".....Borodin

Some of the Programs of the Year 1917-1918

Artists' Series PIANO RECITAL BY TINA LERNER

Pastorale Variee.....	Mozart
Gavotte, Op. 14.....	Sgambati
Rondo Brillante.....	Weber
Sonata, F minor.....	Brahms
Impromptu, A flat.....	Chopin
Two Etudes.....	Chopin
Valse, A flat.....	Chopin
At the Convent.....	Borodine
Humoresque.....	Paul Juon
Campanella.....	Liszt

SONG RECITAL BY LOUIS KREIDLER, BARITONE

Promesse de non avenir (Le Roi de Lahore)	Massenet
Awakening.....	Mason
Scorned Love.....	Schindler
The Eagle.....	Carl Busch
Gitchie Manito.....	Carl Busch
Lunzi dal caro bene.....	Secchi
Nell.....	Perlihon
The Berry (English).....	Grieg
Toreadore Song (Carmen).....	Bizet
Ah, Love But a Day.....	Beach
Bitterness of Love.....	Dunn
The Horn.....	Flegier
Danny Deever.....	Damrosch

ORGAN RECITAL BY J. FRED WOLLE SIXTEENTH CENTURY

Canzona.....	Gabrieli
Ricercare.....	Palestrina
Pavane, The Earl of Salisbury.....	Byrd

SEVENTEENTH CENTURY

Passacaglia.....	Frescobaldi
Prelude.....	Clerambault
Musette.....	Dandrieu

EIGHTEENTH CENTURY

Toccata, Aria and Fugue.....	Bach
Toccata, from Oedipus of Thebes.....	Mereaux
Bell Rondo.....	Morandi

NINETEENTH CENTURY

Pastoral Sonata, Third Movement.....	Rheinberger
Fragment, from Lanier's Flute.....	Sidney Lanier
Chromatic Fantasia.....	Thiele

CHAMBER MUSIC RECITAL

HAROLD E. KNAPP, Violin

DAY WILLIAMS, Violoncellist

CARL BEECHER, Pianist

Dumky Trio. Op. 90.....	Dvorak
Lento maestoso—Allegro	
Trio, Op. 72.....	Godard
Allegro moderato	
Adagio	
Vivace	
Allegro vivace	

SONG RECITAL

By RUBEE DE LAMARTER, Soprano

In the Steppe }	Gretchaninoff
Slumber Song }	
In Silent Woods.....	Rimsky-Korsakoff
Death.....	Tschaikowski
Pastorale.....	Strawinsky
A Christmas Cradle Song.....	Melartin
Song of the Roses }	Sibelius
Spring Song }	
Lament of the Bedouin Slave Girl.....	Bantock
Canoe Song }	
In the Apple Boughs }	Mallinson
The Rosebud }	
A Cradle Song.....	Harty
Snowdrops.....	Walker
Where be ye going? }	
The Swallows }	
Naples in Spring } Mss.....	Hull
Miss Sally's Serenade }	
The Call of the Sea—Ms.....	Dodge
Mary.....	Andersen
The Land of Heart's Desire.....	Moore
Strawberries—Ms.....	Sowerby
The Sea Witch } Mss.....	DeLamarter
Lillian }	
Spring Song—Ms.....	Hyde

THREE CHAMBER MUSIC RECITALS

By THE UNIVERSITY STRING QUARTETTE

Professor Harold E. Knapp, first violin; Mr. Lewis Randolph Blackman, second violin; Mr. Charles Elander, viola; Mr. Day Williams, violoncello.

Quartette No. 2, in D major.....	Alexandre Borodine
I—Allegro moderato	
II—Scherzo	
III—Notturmo	
IV—Finale	

- Quartette, Op. 18, No. 1, in F major.....Beethoven
 I—Allegro con brio
 II—Adagio
 III—Scherzo
 IV—Allegro
-
- Quartet in F major, Op. 96.....A. Dvorak
 Allegro ma non troppo
 Lento
 Molto vivace
 Finale
- Andante cantabile, from Op. 11.....Tschaikowski
 (a) Gavotte.....Wathall
 (b) Menuett.....Boccherini
 (c) From "Uncle Remus" arranged by Mr. Elander....MacDowell
 (d) Serenade, Op. 12.....Herbert
- Etude, Op. 25, No. 7, arranged by Mr. Williams.....Chopin
 Italian Serenade.....Hugo Wolf
 Andante con moto, from Quartet in D-minor.....Schubert
-

THE QUARTETTE

Assisted by PROFESSOR CARL M. BEECHER, Pianist

- Quartet in A minor, Op ,51 No. 2.....Brahms
 Allegro non troppo
 Andante moderato
 Quasi Minuetto
 Finale
- Quintet, Op. 44.....Schumann
 Allegro brillante
 In modo d'una Marcia
 Scherzo
 Allegro ma non troppo
-

FACULTY RECITALS

PROFESSOR JOHN DOANE, Organist

- Concert Overture in B Minor.....James H. Rogers
 Summer Sketches.....Edwin H. Lemare
 I—Dawn
 III—The Cuckoo
 V—Night
- Spring Song.....Alfred Hollins
 Toccata in C Major.....Johann Sebastian Bach
 Lamentation in D Minor.....Alexandre Guilmant
 Sunset.....Edwin H. Lemare
 Prelude de "L'Enfant Prodigue".....Claude Debussy
 Siberian Waltz.....Cyril Scott
 Finale from Sonata in F Major.....Bernard Johnson

ELECTA LOUISE AUSTIN, Pianist

Assisted by CHARLES E. LUTTON, Baritone

(Alumnus Class of 1912)

Choral Prelude: Awake, the Voice Commands.....	Bach-Busoni
Elegie	} Rameau-Godowsky
Tambourin	
Chant of the Stars.....	Margaret Hoberg
Hiawatha's Vision.....	Coleridge-Taylor
Nocturne, C minor	} Chopin
Waltz, C sharp minor	
Barcarolle	
Old English Songs:	
Hope Told a Flattering Tale.....	Paisiello
Just Like Love is Yonder Rose.....	John Davy
Phillida Flouts Me.....	Watts' Miscellany
Giles Scroggins (Folk Song).....	Unknown
Richard of Taunton Dean.....	Arr. by Molloy
Old Dutch Songs.....	Arr. by Josef Hofmann
Al de Jonge Luijde	
Vader lief Kreeg Moeder lief	
Contredans	
Rhapsody, Opus 11, No. 3.....	Dohnany

MARK WESSEL, Pianist

CHARLES MASCHAL DENNIS, Baritone

(Of the Class of 1915)

The Accompaniments by Russell Van Dyke Morgan (of the Class of 1915)

Fantasia in C minor.....	Mozart	
Widmung (Ruckout).....	Schumann	
Bettler-Liebe (Storm).....	Bungert	
Des Sieger (Drescher).....	Kaun	
Twelve Symphonic Studies.....	Schumann	
The Chant of the Stars (Bradley).....	Hoberg	
The Pipes of the North (Sutton).....	Dennis	
The Crying of Water.....	Campbell-Tipton	
Ecstasy (Scott).....	Rummel	
Scherzo (C sharp minor)	}	Chopin
Nocturne, F Major		
Etude (Winter Wind), A minor		

COMPOSITIONS FOR TWO PIANOS

PROFESSOR ARNE OLDBERG, Pianist

PROFESSOR CARL MILTON BEECHER, Pianist

MR. WALTER ALLEN STULUS, Bass

Prelude and Fugue, E minor, Opus 35, No. 1.....	Mendelssohn
Romance, G minor, from Suite I, Opus 15.....	Arensky
Au Matin, G major.....	Chaminade
Aria—Il lacerato Spirito (from "Simon Boccanegra").....	Verdi
Plaisir D'Amour.....	Padre Martini
Verrath.....	Brahms
St. Johanni.....	Haile
Eleanore.....	Mallinson

Im Zitternden Mondlicht wiegen.....	Haile
How's My Boy? (By request).....	Homer
Remembrance.....	Salter
The Seraglio's Garden.....	Sjogren
The Benedict's Lament.....	Pett
Gavotte, C minor, Opus 200.....	Raff
La Coquette, C major, Opus 23.....	Arensky
Polichinelle, E major, Opus 23.....	Arensky
Canzonetta, E major, Opus 30.....	Oldberg
Valse, G major, Opus 17.....	Rachmaninoff
Fantasy and Fugue, G minor.....	Bach-Burmeister

PROFESSOR JOHN DOANE, Organist

Piece Heroique.....	Cesar Franck
Elevation.....	Samuel Rousseau
Siberian Waltz.....	Cyril Scott
(Arranged for the Organ by John Doane)	
Toccata, Adagio.....	Johann Sebastian Bach
Fifth Symphony.....	Charles Marie Widor
Allegro Vivace	
Allegro Cantabile	
Song of the Mesa.....	Homer Grunn
(Arranged for the Organ by John Doane)	
Prelude de "L'Enfant Prodigue".....	Claude Debussy
(Arranged for the Organ by Leon Roques)	
Fantasia in E.....	W. Wolstenholme

LECTURE RECITAL

CHRISTOPH WILLIBALD GLUCK AND OPERATIC REFORM

PAPER BY MENA PFIRSHING

The Accompaniments by Professor G. A. Grant-Schaefer. Musical Illustrations by Students.

1. Paper.
2. Semiramis: Aria, "Come when the rosy morning"
Mrs. Pfirshing
Miss Rose McGilvray, Soprano
3. Orpheus and Eurydice:
 (a) "I have lost my Eurydice"
 (b) "The Gods, if they call thee"
 (c) "On these meadows all are happy"
 (d) Chorus of the Furies
 (e) Ballet of the Blessed Spirits
 Mr. Clifton J. Furness, Pianist
4. Alceste: Cavatina, "I have never loved life"
Miss Florence Butterworth, Contralto
5. Paris and Helen: Aria, "O from my tender love"
Miss Butterworth
6. Iphigenia in Tauris:
 (a) "O Thou who once didst aid me"
 (b) Chorus of the Priestesses
 Mr. Furness
7. Cavatina: "O come lovely May"
Miss McGilvray

8. Piano Transcriptions:

- (a) Melodie from Gluck..... Arranged by Sgambati
 (b) Caprice on the Airs de Ballet from Alceste..... Saint-Saens
 (c) Gavotte from the Iphigenia in Aulis..... Arr. by Brahms
 Mr. Furness

MR. MARK WESSEL, Pianist

Assisted by

MR. KARL SCHULTE, Violin

(Of the Chicago Symphony Orchestra)

MR. WENDELL E. HOSS, French Horn

(Of the Chicago Symphony Orchestra)

Fantasia, Op. 49, F minor..... Chopin
 Fantasiestuecke..... Schumann

Des Abends—Grillen—Warum?—Aufschwung

Rhapsody, G minor }
 Intermezzo, B minor } Brahms
 Capriccio, B minor }

Trio for Piano, Violin and Horn, E flat..... Brahms

III—Adagio Mesto

IV—Allegro con Brio

Ballade, F minor } Chopin

Two Etudes, C major, A minor }

DUETS FOR SOPRANO AND BARITONE

MYRTLE HATSWELL-BOWMAN, Soprano

ROLLIN PEASE, Baritone

The Accompaniments by Carl Milton Beecher

To the Nightingale (Old Servian)..... }
 O that we two were Maying (Chas. Kingsley) } Henschel
 Venetian Boat Song (Giuseppe Zafira)..... }
 Legeres Hirondelles ("Mignon")..... Ambroise Thomas
 Baigne d'eau ("Thais," Act. III)..... Massenet
 Decidi il mio destin ("I Pagliacci")..... Leoncavallo
 Calm as the Night (Goethe)..... Carl Goetze
 Go, Pretty Rose (Beverly)..... Theo. Marzials
 O wert thou in the cauld blast (Robt. Burns)..... Mendelssohn
 Mira di acerbe Lagrime ("Trovatore," Act. IV)..... Verdi

MISS ELECTA AUSTIN, Pianist

Chromatic Fantasia and Fugue..... Bach

Carman's Whistle..... Wm. Byrd

The Hen..... Rameau

Old Dutch Songs..... Arr. by Josef Hofmann

(a) Al De Jonge Luijde

(b) Vader lief Kreeg Moeder lier

(c) Condredans

Etude, Op. 10, No. 3 } Chopin

Mazurka, C sharp minor }

Nocturne, C minor }

Two Intermezzi, Op. 117 (No. 1 and 3)..... Brahms

At the Spring..... Liszt

Rigoletto Paraphrase..... Verdi-Liszt

ORGAN RECITAL

PROFESSOR JOHN DOANE

Fantaisie Symphonique.....	Rosseter G. Cole
Christmas Song.....	Edwin H. Lemare
Chanson d'Ete.....	Edwin H. Lemare
Sonata in B minor.....	J. Rheinberger
Theme and Variations	
Fantaisie and Finale	
Aria.....	Bach
Marche Funebre et Chant Seraphique.....	Guilmant
Prelude de l'Enfant Prodigue.....	Debussy
En Bateau.....	Debussy
Prelude de La Demoiselle Elue.....	Debussy
Sonata on the Ninety-Fourth Psalm.....	Julius Reubke
Introduction	
Fugue	

ORGAN RECITAL

MR. STANLEY MARTIN

Fanfare ("Sonata Pontifical").....	Lemmens
Aria (In Ancient Style).....	Dethier
Scherzo.....	Avery
In the Garden.....	Goodwin
Toccat and Fugue in D minor.....	Bach
Idylle.....	Quef
Arcadian Sketch.....	Lemare
Choral—Improvisation ("In Dulci Jubilo").....	Karg-Elert

ALUMNI RECITALS

MISS RUTH BOWEN GOODSMITH, Pianist

(Class of 1914)

MISS FRANCES ARNOLD, Soprano

(Class of 1915)

Miss Doris Trafford, Accompanist

(Class of 1916)

Pastorale	}	.....	Scarlatti
Capriccio			
Fugue in G minor (Cat's Fugue)	}		
As on the Swelling Water.....			Caldara
A Pastoral (from Rosalinda).....			Veracini
Sonata, Opus 59, "Keltic".....			MacDowell
I—With great power and dignity			
II—With naive tenderness			
III—Very swift and fierce			
The Lass with the Delicate Air.....			Arne
The Seraglio's Garden.....			Sjogren
Where My Caravan Has Rested.....			Loehr
Love Finds the Way.....			Raff
Sea Chanty, "One More Day My John".....			Grainger
Waltz in A minor.....			Granados
Negro Spirituals.....			Burleigh
Swing Low, Sweet Chariot			
By an' By			
Nobody Knows De Trouble I've Seen			
At the Convent.....			Borodin
Polichinelle.....			Rachmaninoff

Theme and Variations, B flat major.....	Schubert
Intermezzo, E major }	Brahms
Capriccio }	
Miss Doris Trafford (Class of 1916)	
In Those Soft Silken Curtains, from Manon Lescaut.....	Puccini
The Lass With the Delicate Air.....	Arne
My Lady Chloe.....	Clough-Leigher
Miss Frances Arnold (Class of 1915)	
Night in Grenada.....	Debussy
Magic Fire Music.....	Wagner-Brassin
Miss Martha Eddy (Class of 1917)	
Love Finds the Way.....	Raff
Sylvelin.....	Sinding
The Wind's in the South.....	Scott
Miss Frances Arnold	
Sonata "Keltic," first movement.....	MacDowell
Miss Ruth Goodsmith (Class of 1914)	

CHARLES EDWIN LUTTON, Baritone
(Class of 1912)

Negro Spirituals.....	H. T. Burleigh
1. Sinner Please Doan Let Dis Harves' Pass	
2. Weepin' Mary	
3. By an' By	
4. I want to be ready (Walk in Jerusalem just like John)	
5. I Don't Feel No-ways Tired	
6. Go Down Moses (Let My People Go)	
7. Deep River	
8. Nobody Knows De Trouble I've Seen	
9. John's Gone Down on De Island	
10. My Way's Cloudy	
11. You May Bury Me in de Eas'	
12. Swing Low, Sweet Chariot	
There Was a Jolly Miller.....	Ornstein
Don't Ceare.....	Carpenter
The Twelve Days of Christmas (Old Song).....	Arr. by Austin

CONCERTS BY THE SCHOOL OF MUSIC
SYMPHONY ORCHESTRA

70 Players Under Direction of PROFESSOR HAROLD E. KNAPP
FIRST CONCERT

Irish Rhapsody for Grand Orchestra.....	Victor Herbert
L'Arlesienne, Orchestra Suite No. 1.....	G. Bizet
I. Overture	
II. Minuetto	
III. Adagietto	
IV. Carillon	
"Molly on the Shore," for full Orchestra.....	Grainger
(On two Cork Reel tunes, "Temple Hill" and "Molly on the Shore" from the Petrie Collection of Irish Music edited by Villiers Stanford.)	

INTERMISSION

Symphony No. 6, (Pathetique) for Grand Orchestra, Op. 74.... Tschaikowsky

- I. Adagio—Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale (Adagio lamentoso)

SECOND CONCERT

Symphony No. 5, Op. 95, "From the New World"..... Dvorak

- I. Adagio—Allegro molto
- II. Largo
- III. Scherzo (Molto Vivace)
- IV. Allegro con fuoco

INTERMISSION

The Nutcracker Suite, Op. 71..... Tschaikowsky

- I. Ouverture miniature
- II. Danses Caracteristiques
 - (a) Marche
 - (b) Danse de la Fee-Dragee
 - (c) Danse Russe Trepak
 - (d) Danse Arabe
 - (e) Danse Chinoise
 - (f) Danse des Mirlitons
- III. Valse des Fleurs

The Steppes of Middle-Asia..... Borodin

Good Friday Music from Parsifal..... Wagner

Overture to Phedre..... Massenet

THIRD CONCERT *

YOUNG PEOPLE'S PROGRAM

Irish Rhapsody for Grand Orchestra..... Victor Herbert

- (a) Largo (Violin solo by Miss Julia Marshall)..... Handel
- (b) Spring Song (for Strings and Harp)..... Mendelssohn
- (c) Traumerei (for Strings and French Horn)..... Schumann

Molly on the Shore, for Full Orchestra..... Grainger

On two Cork Reel tunes, "Temple Hill" and "Molly on the Shore," from the Petrie Collection of Irish Music edited by Villiers Stanford.

INTERMISSION

- (a) By the Brook..... Boisdoffre
- (b) Barcarolle from the "Tales of Hoffmann"..... Offenbach

Violin Solo accompanied by the Harp

MISS LETA MURDOCK, Violinist; MRS. HAROLD KNAPP, Harpist

Largo from the "New World Symphony," Op. 95..... Dvorak

Characteristic Dances and Waltz of the Flowers,

from the "Nutcracker Suite," Op. 71..... Tschaikowsky

- (a) March
 - (b) Dance of the Sugar-plum Fairy
 - (c) Russian Dance
 - (d) Arabian Dance
 - (e) Chinese Dance
 - (f) Dance of the Whistles
- Waltz of the Flowers

CONCERT BY THE A CAPPELLA CHOIR

PETER CHRISTIAN LUTKIN, Conductor

Assisted by STANLEY MARTIN, Organist

SOPRANOS—

Dorothy Bolinger
 Alice Farnham
 Dorothy Finger
 Rose McGilvray
 Flora Montross
 Yerda Noren
 Lucile Potter
 Helen Rockwell
 Mildred Spencer
 Meca Tate
 Helen Whiteside

ALTOS—

Gladys Bell
 Irma Brady
 Florence Butterworth
 Isabel Craven
 Edna Jakes
 Elthea Snider
 Martha Towner
 Nellie Wray

TENORS—

L. C. Gilbert
 G. A. Huppe
 Earle A. Gordon
 Glenn L. Pearce
 J. Chesla White

BASSES—

Leonard Aldridge
 Edwin H. Bideau
 Orville Borchers
 Robert C. Long

PART I. SACRED

Motettes—

Creation's Hymn.....	Beethoven
A Joyous Christmas Song.....	Gevaert
Cherubic Hymn.....	Gretchaninoff
Popule Meus (Improperia)	}
Tu es Petrus (five voiced)	
Kyrie (six voiced), from the Missa Papae Marcelli	
	Palestrina

Organ—Sonata No. 6..... Mendelssohn

- I. Chorale
- II. Andante Sostenuto
- III. Allegro Molto
- IV. Fuga
- V. Andante

Negro Spirituals—

Listen to the Lambs..... Arr. by Nathaniel Dett
 Every Time I Feel the Spirit..... Arr. by Carl R. Diton

PART II. SECULAR

Part Songs—

May-time.....	Leo R. Lewis
Sun and Moon, a Musical Fairy Tale.....	Gretchaninoff
Near my Father's Dwelling	} French Chansons arr. for Women's Voices by Gustave Ferrari
Lullaby.....	
Bed Time Song....	Kentucky Folk Song—Arr. by Howard Brockway

Organ—

Chanson du Soir..... Matthews
 In the Garden..... Goodwin
 Scherzo, from Sonata No. 5..... Guilmant

Part Songs—

March of the Cameron Men	}	Scotch- Folk Song
O Can Ye Sew Cushions		
	Arr. by Granville Bantock	
"A Cappella," a Fugal Pleasantry.....	P. C. Lutkin	

ORIGINAL COMPOSITIONS

BY MISS ELTHEA SNIDER (Of the Senior Class)

Songs—

The Organ Grinder (Stevenson)
 Sunshine (Service)
 Day (Pompalonne)
 Junetime (Blakeley)

Miss Meca Tate, Soprano

Violin—Chanson du Soir

Mrs. Frieda Foote Chapman

Choruses—

The Call of the Thrush (Daly)
 Shadow March (Stevenson)
 1st Sopranos—Misses Farnham and Noren
 2nd Sopranos—Misses McGilvray and Potter
 1st Altos—Misses Bell and Craven
 2nd Altos—Misses Towner and Butterworth

Piano—Minuet in E major

Nocturne

Etude

Miss Elthea Snider

Songs—

Call of the Spring (Noyes)
 Japanese Love Song (Noyes)
 Hunter's Song (Hagedorn)
 Evening (Pompalonne)

Mr. Edward Atchison, Tenor

RECITAL ILLUSTRATING THE WORK OF STUDENTS OF THE
 SUMMER SESSION OF THE DEPARTMENT OF PUBLIC
 SCHOOL AND COMMUNITY MUSIC

PROFESSOR OSBOURNE M'CONATHY, Director

Chorus of 80 Orchestra of 24

1. America
 School and Audience
2. Overture—"Orpheus in der Unterwelt".....Offenbach
 Summer School Orchestra. Conducted by Mr. Russel V. Morgan
 (Of the Summer School Faculty)
3. Anthem—"The Woods and Every Sweet Smelling Tree".....J. E. West
 Orchestrated and Conducted by Mr. Charles M. Dennis, Class of 1916
 Tenor Solo, Mr. George E. Knapp
4. Anthem—"Incline Thine Ear to Me".....Himmel
 Orchestrated and Conducted by Miss Adele Bohling
 Baritone Solo, Mr. Charles M. Dennis
5. Chorus—(unaccompanied) Two Sea Songs
 (a) Off to the Cruise.....C. V. Stanford
 (b) "Windlass Song".....Edward Elgar
6. Anthem—"O Lord, how Manifold are Thy Works".....J. Barnby
 Orchestrated and Conducted by Mr. F. H. Jebe
7. Suite for Orchestra—"L'Arlesienne".....Bizet
 I. Prelude
 II. Minuette
 III. Adagietto
 IV. Le Carillon
 Summer School Orchestra Conducted by Mr. Morgan

8. Chorus (unaccompanied)
 - (a) "The Night has a Thousand Eyes".....H. H. Hues
 - (b) "Good Night".....Max Reger
9. Anthem—"The Radiant Morn Hath Passed Away"....H. H. Woodward
Orchestrated and Conducted by Mr. Leon F. Beery
10. The Star Spangled Banner.....
School and Audience

ANNUAL COMMENCEMENT CONCERT

BY MEMBERS OF THE SENIOR CLASS OF 1918

Evanston Woman's Club, Friday Evening, June 7, 8:15 o'Clock

- Piano Concerto, A minor.....MacDowell
- I. Larghetto calmato
- Miss Marie Briel
- Scena e Romanza, "Ah! Se tu dormi svegliati," from Giulietta a Romeo
.....N. Vaccai
- Miss Martha Towner, Contralto
- Concerto for Piano, E flat major.....Liszt
- III. Allegretto
- IV. Allegro marziale
- Miss Florence Grandland
- Concerto for Piano, G minor.....Saint-Saens
- II. Alla Scherzando
- Miss Madeleine Ruff
- Concerto for Piano, F minor.....Chopin
- II. Larghetto
- Miss L. Ruth Bradford
- Scena ed Aria, "Eri tu che macchiavi quell' anima"
from Un Ballo in Maschera.....Verdi
- Mr. Robert Clifton Long, Baritone
- Concerto for Piano, B flat minor.....Tschaikowsky
- I. Andante—Alla con spirito
- Mrs. Violet Bradbridge Welch

CONCERT OF ORIGINAL COMPOSITIONS

BY MEMBERS OF THE FACULTY AND ADVANCED STUDENTS

Fisk Hall, Sheridan Road and the Lake Shore

Saturday Evening, June 8th, 8:15 o'Clock

1. Sonata for Piano, in one movement.....Mark E. Wessel
Played by the Composer
2. Nocturne for Piano.....Elthea Snider, '18
Played by the Composer
3. Symphonic Legend for Piano.....Howard H. Hanson, '16
Played by the Composer
4. Songs—Evening (Pompalonne)..... } Elthea Snider, '18
Call of the Spring (Noyes)..... }
Mr. Edward Atchison, Tenor
5. Nocturne for Piano.....Elinor Sprague Genung, '18
Professor Arne Oldberg

6. Prelude for Organ, on the Easter Hymn "Worgan".....P. C. Lutkin
Mr. Stanley Martin
7. Sonata for Piano, Op. 28.....Arne Oldberg
 - I. Moderato ed espressivo
 - II. Canzona quasi improvisata
 - III. Allegro energico
 Mrs. Violet Bradbridge Welch
8. Three Pieces for Cello and Piano.....Carl M. Beecher
 - (a) Air, in Ancient Style
 - (b) Arabesque
 - (c) Elegie
 Mr. Day Williams and the Composer
9. Festival Magnificat.....P. C. Lutkin
The Choir of St. Mark's Episcopal Church, Evanston
Rev. Robert Holmes, Choirmaster
Mr. Stanley Martin, Organist

THE SENIOR CLASSES OF 1918

DIPLOMAS CONFERRING THE DEGREE OF BACHELOR OF MUSIC (Five Years)

- *Elinor Sprague Genung.....Amherst, Massachusetts
 Elthea Snider.....Spencer, Iowa
 Esther Hayes Vincent.....Evanston, Illinois
 Mark Ernest Wessel.....Evanston, Illinois

DIPLOMAS CONFERRING THE DEGREE OF GRADUATE IN MUSIC (Four Years)

- Susannah Winifred Armstrong.....Glencoe, Illinois
 Lois Ruth Bradford.....Evanston, Illinois
 Marie Elizabeth Briel.....Peru, Illinois
 Minnie Cohn.....Chicago, Illinois
 Theodore Frederick Ganschow.....Wells, Minnesota
 Florence Mildred Grandland.....Maywood, Illinois
 Mary Harriette Kisch.....Evanston, Illinois
 Robert Clifton Long.....West Lafayette, Indiana
 Maybelle Reimann.....Hull, Iowa
 Edith Belle Rose.....Bement, Illinois
 Madeleine Helen Ruff.....Chicago, Illinois
 Martha Townner.....Muskegon, Michigan
 Violet Bradbridge Welch.....Hutchinson, Kansas
 *Jones Chesla White.....Georgetown, Illinois

DIPLOMAS IN PUBLIC SCHOOL AND COMMUNITY MUSIC (Three Year Course)

- Leon Felix Beery.....Elgin, Illinois
 Adele Eugenie Bohling.....Pontiac, Illinois
 Alice Alberta Farnham.....Antigo, Wisconsin
 May Hayes.....Dwight, Illinois
 Dorothy Hazen.....Toulon, Illinois
 Doris Eylene Horrie.....Flanagan, Illinois
 Myrtle Viola Johnson.....Fargo, North Dakota
 Cora Leone Merritt.....Chicago, Illinois

*Enlisted in War Service.

Mary Bernice Morrow.....	Elgin, Illinois
Hetha Leo Morton.....	Onarga, Illinois
Mabel Ethel Murfin.....	Evanston, Illinois
Norma Vera Owen.....	San Diego, California
Melba Nannette Plumadore.....	Fort Wayne, Indiana
Esther Louise Severinghaus.....	Wheeling, West Virginia
Mildred Isabel Spencer.....	Kansas City, Missouri
Bertha Emelie Wolk.....	Seymour, Wisconsin

DIPLOMA IN PUBLIC SCHOOL MUSIC METHODS

(Two Year Course)

Marion Jeanette Philleo.....	Grand Rapids, Wisconsin
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CERTIFICATE IN PUBLIC SCHOOL AND COMMUNITY MUSIC

(Three Year Course)

Gola Floy Baker.....	Hibbing, Minnesota
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CERTIFICATES IN PUBLIC SCHOOL AND COMMUNITY MUSIC

(Two Year Course)

Mary Ruth Caywood.....	Everett, Washington
Hassie Etta Crawford.....	Benton, Illinois
Susan Ada Doran.....	Chicago, Illinois
Marie Elizabeth Grimm.....	Tarkio, Missouri
Hattie Lloyd Hamlin.....	Chicago, Illinois
Edith Iona Hammer.....	Kellogg, Idaho
Mathilde Emmy Knudsen.....	St. Charles, Illinois
Harriett Jannette Melrose.....	Grayville, Illinois
Helen Nelson.....	Bedford, Iowa
Yerda Elizabeth Noren.....	Upton, Wisconsin
Dora Omansky.....	Chicago, Illinois
Gladys Adele Shields.....	Virginia, Minnesota
Ellen Shirk.....	Brookfield, Indiana
Lillian Elliott Stromberg.....	Escanaba, Michigan
Helen Bettina Tangney.....	Sheldon, Iowa
Mary Adelaide Terbush.....	Flint, Michigan
Gertrude Esther Waltz.....	New Palestine, Indiana
Ruth Evelyn Young.....	Winfield, Iowa

CERTIFICATES IN NORMAL PIANO METHODS

(Three Year Course)

Edith Marian Burrell.....	Freeport, Illinois
Bernice Marion Roemer.....	Waukegan, Illinois

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